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CRITICISM AND APPLAUSE

BY W. J. HENDERSON

The question is frequently asked, especially by those who provide what are called amusements, whether critics ought not to be guided to some extent in the formation of their judgment by public applause. This question originates in a belief, which is by no means without foundation, that the world's estimates are generally correct. That sense of proportion which governs the final adjustment of historical values, measuring the Cæsars, the Napoleons and the Washingtons at their true worth, is supposed to guide humanity in its views of art. Unfortunately, this is not precisely true. Art in its general aspect is set before the entire vision of civilized humanity; but the majority of its individual embodiments are known to only fractions of mankind, whose seal of approval cannot be accepted as universal. Shakespeare and Goethe, for instance, have passed the examination of all civilized nations. The same thing cannot be said of Tom Taylor, or M. Georges Ohnet. In so far, then, as the question applies to any new work, we may say at once that time alone will tell whether the public or the critic is right. But the manager or publisher often feels that, as the critic is only one while the public is many, he, being in the minority, should yield. Leaving out of consideration the historical fact that majorities are not infallible, the conclusion is obvious that the manager's opinion of the merits of the case is based on a mistaken view of success, which a large part of the public shares with him.

The theatrical manager, the impresario, the publisher and the picture dealer, being men of business, study success through financial spectacles. And it is a common failing of humanity, especially in a country like ours, where the commercial spirit prevails even in the highest circles of society, to regard success through the same medium. The fact that "The Angelus" was purchased for \$110,000 is sufficient to convince thousands of persons that it is a great painting before they have seen it, while there are but few capable of looking upon a picture offered for \$50, and saying it is worth ten times that amount. Conversely, there are not many men sufficiently strong to declare that a play which runs 200 nights to an average business of \$800 per night is unworthy of serious attention. Certainly, no theatrical manager would be likely to utter such a sentiment.

The public, however, has another motive, and it is this which so frequently guides its first and loudest expression of opinion. It views success through the medium of its desire for amusement, and it is this point of view which has the most influential bearing on the drama and music. That play is regarded as most delightful which sends the spectator home in the happiest humor, and that opera is most admired which fills the ear with elementary rhythms and simple melodic progressions, and which makes no serious demands on the intellectual capacity of the auditor. The critic, with his ceaseless talk about the dignity of art and his inextinguishable existence in obedience to the laws of truth and beauty, is regarded as kill-joy and an intolerable bore.

If, though the representations of the journals any members of this large part of the public are induced to attend the performance of a truthful play or a genuine lyric drama, they come away uttering the old complaint of Glück's opponents that they were persuaded to pay "two florins to be passionately excited and thrilled instead of being amused." It is difficult to avoid the belief that the attitude of the public is much encouraged by the simple fact that in most newspapers the column in which dramatic and musical criticisms are printed is headed "Amusements." The words "literature" and "art" are applied exclusively to books and paintings and sculptures. If the daily press would insist on regarding the drama as a species of literature and music as an art, there would be less support for the light-minded view of these high things.

It is because the honest and earnest critic does so consider his drama or his music that he is constantly running athwart the house, as seamen have it, of public opinion. He must hold fast by the eternal laws of truth and beauty. If the climax of an act is founded on a situation that is untrue to human nature, no matter how strong an acting scene it may be, no matter how effective it may be theatrically, it is the critic's duty to point out its falsity and set the seal of his condemnation on it. And the more effective it is in a theatrical sense and the more powerfully it influences the audience, the more forcibly should the critic speak; for the success of such a scene is fraudulent and it should be exposed.

If the music of an opera is written simply and solely to please the ear without any attempt to embody in tones the grand emotions which music can express so much better than words, the honest critic will disregard the applause called forth by the sweetness of the melody and the brilliancy of the singing and declare that the music is hollow and inartistic. For the critic is bound to remember and to bear always in mind the nature and purpose of operatic music—to illustrate and explicate a drama. We see, then, that the attitudes of the three parties concerned in the production of new art works—the manager (or publisher), the public, and the critic—are opposed. Their ideas do not move in parallel lines, but are situated in relation to each other as are the three sides of a triangle. I do not mean to say that the entire public is seeking for mere amusement. If that were true, there would never be any audience for Hamlet or King Lear. But no manager would undertake to put a company on the road to play King Lear for two or three seasons, as has been successfully done with A Tin Soldier, A Rag Baby and other pieces of that class. Which goes to prove that the great mass of the public prefers to support the latter style of play. It is only in centres of culture, such as New York and Boston, that artistic drama and music can compete with farce and burlesque operetta.

But let us take a peep into the future, for we may infer what is to be from what has been. Twenty-five years hence who will remember A Tin Soldier or A Rag Baby, Hands Across the Sea or The Prince and the Pauper? These dramas will have gone the way of The Carpenter of Rosen, The Gunmaker of Moscow, Nick o' the Woods and other familiar favorites of twenty-five years ago. Who will hear of such novels as "The Quick or the Dead," "The Evil That Men Do" or "She?" All the present financially successful examples of that class of literature will be sunk in the waters of Letha. But Shakespeare will be acted; Walter Scott, Dickens, George Eliot will be read; Beethoven and Schumann will be played; Gounod, Verdi and Wagner will be sung.

The test of success, then, is perpetuity. Only the best maintains its hold upon the world. And it is for this best that the honest critic seeks without fear or favor, paying no attention to the clamor of the multitude. But the history of intellectual development teaches us that almost all that is great in literature and art has met with bitter opposition at the outset. Who can forget the fate of Homer?

Seven cities claimed great Homer dead, Through which the living Homer begged his bread. But to-day, nearly 3,000 years after his death, his name is synonymous with the best that Greek poetry had to give us. The children of Sophocles brought him to trial as a lunatic. Because Anaxagoras held that the sun and moon were made of earth and stone, and that the more mysterious phenomena of nature were not miracles, he "was thrown into prison, condemned to death, and barely escaped through the influence of Pericles." After he had ended his days in exile, his countrymen sang his praises in ecstatic terms. More than one-half of Spain derided the theories of Columbus, and Galileo was forced to recant what he knew to be truth. Public opinion supported the authorities of the Church in both cases.

Every step in the development of music as a lofty art has been bitterly opposed by that large part of the world which desires to de-

grade it to the rank of a mere pastime like base ball. Claudio Monteverde, first of the great Italian opera composers, Handel, Bach, Mozart, Beethoven, Chopin, Schumann, Berlioz, Verdi, Wagner—all met with public and official opposition or indifference. Even that distiller of melodic honey, Rossini, did not escape. His masterpiece, William Tell, was produced in Paris on Aug. 3, 1829, and it failed so signally that, although he lived till 1868, Rossini never wrote another opera. But it is unnecessary to enumerate familiar examples. We may, therefore, accept it as one of the laws of intellectual progress, that every upward step in the development of an art is resisted by the world at large. The mass of humanity is conservative. It must be led, and every new leader must establish and enforce his own discipline. It requires a bold and independent mind to proclaim that what is wholly new and unfamiliar is good or bad, and the average mind is neither brave nor free.

Matthew Arnold held criticism to be "a disinterested endeavor to learn and propagate the best that is known and thought in the world." It must be admitted that most criticism is not disinterested. Personal prejudice and partisan bias fill the columns of newspapers and magazines with special pleading. Instead of applying to criticism the inductive method of reasoning, rising from species to genera and establishing laws by the collation of facts, too many critics employ deduction, setting up a theory and trying to draw their facts from it. However, we are not now discussing any particular kind of criticism, but criticism in the abstract; and no one will deny that the true critic is he who actually does "endeavor to learn and propagate the best that is known and thought in the world." This "best," in the departments of intellectual production herein mentioned, is always that which is made in accordance with the fundamental truths of art. The great mass of mankind, as we have seen, is not concerned about these laws. It has no solicitude as to the æsthetic perfection or moral purity of the work before its eyes. It cares not whether the tragedy has a deep and abiding purpose to set before us a convincing lesson in human passion, or whether the comedy reaches what has been defined as its highest object, to "chastise manners with a smile." The great mass of humanity takes its art as an amusement or of self-glorification. The chief delight of the millionaire, who has paid many thousands for a madonna of Murillo, is not to sit before it and chasten his spirit with the influence of his divine thought, but to take his friend into the gallery and boast how much he paid for the work. The highest pleasure of the average man or woman at the opera is to hear tunes which they can easily remember and can whistle or strum on the piano.

Therefore, when the critic comes with his relentless inquiry into the worth of the work, they cry out, as Fétis put it, "What does this man mean with his analyses? Does he wish to spoil our pleasure by a continual toil, incompatible with the enjoyment of the arts? These must be felt, not analysed. Away with these observations and these comparisons, which are, at best, adapted only to those dry souls who can find nothing else in music, or to professors of counterpoint. We wish to enjoy, and not to judge, and therefore have no need of reasonings." This view would be well enough if only these people would not judge, as Fétis continues, "You will hardly have got the words out of your mouth before you will exclaim, if you go to a theatre, 'What delightful music!' or, perhaps, 'What a detestable composition!' This is the way that people pretend to enjoy and not to judge."

Here lies the gist of the whole matter. If those who refuse to regard art as serious and vital, but simply take it as an amusement, wish their applause to be accepted not as a mere demonstration of personal pleasure, but as an expression of opinion as to the real worth of a work, the critic must not shrink from his solemn duty of "endeavoring to learn and propagate the best." He must expose charlatanism and quackery, though the thunder of public approval brings down the

house about his ears. If he is honest and disinterested, he may make mistakes in special instances, but in the long run the principles which he upholds must prevail. "Art is long and time is fleeting." Fashions change and tastes alter as the years go by; but the eternal laws of truth and beauty are the same yesterday, to-day and forever. Men have not yet fully mastered those laws. It is reasonable to doubt that they ever can be completely learned in this life. But he who holds by that which is known and seeks earnestly and unflinchingly after that which is yet to be revealed will not be shaken in his devotion to duty by the shouts of the unthinking.

Minnie Madden Fiske will contribute an article entitled "Tricks of the Trade," next week.

FANNY DAVENPORT EXPLAINS.

Last week's issue of THE MIRROR, in the out-of-town correspondence department, contained a letter from its representative at Owensboro, Ky., in which Fanny Davenport was accused of having wilfully and without apparent reason broken her engagement in the town at the last minute and when most of the seats had already been disposed of. Miss Davenport, in reply, sends THE MIRROR the following communication:

New York, March 31, 1890.

To the Editor of the Dramatic Mirror:—Sir,—I was much grieved to read in your last issue the letter from THE MIRROR's correspondent at Owensboro, and I must beg you to set the matter right before your readers. All preparations had been made to proceed to Owensboro; even the tickets had been bought. At the last minute, however, I was informed by my business manager that we could not possibly reach our destination, as the railroad officials said the road was practically impassable. We were also assured that even did we reach the town the same difficulty would be experienced in getting away, so, as we had Cincinnati before us, we telegraphed to Owensboro at once that we could not make the town. The next day, as I was leaving for my other destination, I was handed a telegram which stated that we could reach Owensboro safely, but late, and no mention was made as to how we could leave. The director of the road told us that his was the only one out of the town, and that that was under water. I am unable to recall ever having played in Owensboro before, nor do I ever remember having insulted an audience. When I am compelled to disappoint the public, it is always on account of circumstances beyond my power to foresee or avoid. In the face of unjust accusations and uncalculated attacks, I find comfort in the knowledge that the public is not deceived—that it knows me and trusts me.

As regards any pecuniary loss the Owensboro manager may have incurred by my non-appearance, I offered to pay him any amount he considered just. He says the house would have sold \$100. His share, therefore, would have been \$50, which I offered him. Could I have done anything fairer? And, as to the alleged insult to the Owensboro public, they could not have thought much of it by the way they went to the box office. Yours, very truly, FANNY DAVENPORT.

WILSON BARRETT'S SUCCESS.

"There has been considerable newspaper talk about the English stars losing money, in this country," said Frank Murray to a Mirror reporter yesterday. Mr. Murray is a business manager of Wilson Barrett and was hurrying over to Brooklyn where Mr. Barrett plays next week. "Now as far as Mr. Barrett is concerned," continued Mr. Murray, that is not true. The season has been an up and down one, but on the whole it was good and Mr. Barrett has been sending money to England. He has to put up one-third of the money necessary for the erection of his theatre in London—the New Olympic, and he is meeting all the payments promptly.

"Now, when you consider that the salary list of Mr. Barrett's company is the largest in America, amounting as it does to over \$2,000 a week, and that he has to carry six carloads of scenery, you will agree with me, I think, that his business has been good."

"After the Brooklyn engagement, Mr. Barrett goes to Philadelphia for the third time this season, and on April 13, at the new Park Theatre for one night only he will produce a new drama by Jerome K. Jerome, entitled, What a Woman will Do. Miss Eastlake will play the principal character while Mr. Barrett instead of being seen as the hero, will play the villain in the piece. Miss Eastlake contemplates staying in the new play when she returns to England."

These New York theatres are holding time for The Editor, the new play in which Louis Aldrich will be seen next week under the management of Klaw and Edinger.

**THE NEW YORK
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••• The Mirror has the Largest Dramatic Circulation in America.

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Announcement.

THE DRAMATIC MIRROR's dramatic essays have awakened widespread interest among players and playgoers. Numerous letters have reached us requesting the republication of the series in book form. This would be impracticable, but we propose to meet the demand in another and a better way, by beginning in May the publication of

THE DRAMATIC MIRROR QUARTERLY.

The first number of THE QUARTERLY will contain the principal essays that have appeared prior to its issue. Each succeeding number will present the rest of these valuable contributions to theatrical literature, in consecutive order. In addition, the contents will comprise certain special features appropriate to a dramatic periodical of the highest class.

THE QUARTERLY will be handsomely printed on heavy paper, bound in a tasteful cover. The pages will be of standard magazine size. Those that desire to preserve our notable series of essays in convenient and elegant form will appreciate this publication.

There will be nothing cheap about THE QUARTERLY except its price. Single copies will be sold at 25 cents. Yearly mail subscription (four numbers), 85 cents.

Orders may be sent to the office of publication, or left with any newsdealer. The trade will be supplied by the American News Company.

A limited number of pages will be set apart for approved advertisements. Terms furnished on application to the Publisher.

CRITICS WHO WRITE PLAYS.

IN a communication that appears elsewhere in this number, Mr. WILLIAM ARCHER clearly explains his position with regard to the translation of Ibsen's plays, which had been brought in question by Mr. STEPHEN FISKE in his recent paper on "Playwriting Critics." Mr. ARCHER's statements show conclusively that his connection with the English version of A Doll's House and The Pillars of Society was simply that of an honest admirer of the Norwegian dramatist, who translated the works named as a labor of love.

Mr. ARCHER's declaration that he does not believe in "the cloistral virtue which shrinks from the very shadow of temptation" will commend itself to the many who do not share Mr. FISKE's assumption that a critic cannot write plays and be strictly honest in the performance of his critical duties. That there are many men pursuing the profession of dramatic criticism who are unable to keep themselves clear of entanglements that may be calculated to disturb the judicial impartiality which is the first essential of the critical function, and without which criticism ceases to be criticism, is undoubtedly true. But this fact does not furnish the slightest reason why critics of character and integrity—the only kind of critics that newspapers should employ—ought to hold themselves aloof from playwriting, as though writing plays necessarily interfered with the free and unbiased expression of their honest conviction. It is not the man who avoids temptation that is righteous; it is the man who meets and conquers it. The critic whose purity and honor are only to be preserved by rigid isolation from the dangers that cannot harm a man who is possessed of strength and dignity is a weakling, and unfit for his high office.

It is not the fear of corruption, but the lesson of experience that is chiefly to be weighed in this matter of critics writing plays. With few exceptions, their dramatic experiments have been unsuccessful. The better the critic the worse the dramatist, is the general rule. And this is not strange when the varying requirements of playwriting and criticizing are considered. The one is creative, the other analytical; the one is subjective, the other objective.

But there are comparatively few critics who are as capable of applying the standards of criticism to themselves as to others. There are not many frank enough or clear-minded enough to say, with Mr. ARCHER, that they have "no power to write good plays, and no inclination to write bad ones."

VALUE OF PUBLIC OPINION.

BEYOND doubt theatre managers owe a certain deference to public opinion, disregard for which may be sometimes fraught with serious consequences. In their relations with the community they must, if they would inspire confidence and esteem, consider duty as well as self-interest. If it be true that they are the providers of entertainment, it is equally true that they are bound to follow the current of public desire so long as it flows in the right direction. When it does not, they are absolved from their allegiance and are free to pursue whatever course they may deem fitting and proper. The public does not require of them that they shall occupy the lowest plane of popular taste; it willingly gives support to endeavors that are compatible with the better requirements of the day. To this extent, at least, are they vouchsafed freedom of selection. As a rule, the receptivity of the public is not overtaken by too much art in the productions submitted for their judgment and approval.

But there are other things in which managers are under obligations to conform to the public's wishes, quite irrespective of their own personal feelings. For instance, a manager in Chicago, St. Louis, San Francisco or New Orleans, simply meets the popular demand in opening his theatre on Sunday. His individual preference has nothing to do with the case; it is his function to serve the public and he fulfils it. In Boston or this city, on the other hand, even if the ordinance did not prohibit Sunday night performances, a manager would be doing a very unwise thing to institute them, because it would be a distinct violation of public sentiment in the municipality in question.

Public sentiment is also arrayed against

performances on Good Friday night. The immense contingent of Catholic and Episcopalian playgoers naturally regard this day as the solemnest in the ecclesiastical calendar. The proof of its strict observance is found in the fact that here, as well as in many other large cities, it is the worst theatrical night of the season. And yet the majority of the theatres are kept open, giving offence to a powerful and numerous section of their patrons and gaining no profit which compensates for such a cost.

Last year the Rev. Dr. HOUGHTON, who has always held himself and his church at the service of the profession, asked our managers to close on Good Friday. The two or three who customarily observe the day complied as a matter of course; the others either excused themselves on the plea that the Doctor's request came too late to be acted upon or, with an edifying display of delicacy and appreciation of the motive and character of the pastor of the Little Church, resented his suggestion as an unwarrantable attempt to interfere with their business which deserved no better description than a piece of confounded impertinence. Several, however, hinted that another year they would remember and comply with the request.

Another year has come, but the promises are forgotten. The only houses that will be closed to the public on Good Friday night are those that have always shut their doors on this anniversary. Dr. HOUGHTON, in the calm precincts of his sacred house will be able to reflect that the only personal request he ever made of the profession—a request that was consistent with his priestly duty—was stealthily ignored or flatly denied.

It is not on religious grounds that we think the wishes of Dr. HOUGHTON, and many thousands of our citizens, should be respected; it is because it behooves those men, in whose hands the responsibilities of conducting our theatres repose, to meet the requirements of their constituents, in so far as they are able. The health and prosperity of the dramatic business are concerned therein.

MISPLACED INDIGNATION.

KATE FIELD, in the lively journal she is issuing at the national capital, devotes her trenchant pen to an attack upon those young women of the stage who are alleged to make a public advertisement of their virtue. "How dare any woman call herself 'pure'?" asks Miss Field. "How does she know what she'd be under terrible temptation? If she be what the world calls 'virtuous,' let her wear that crown modestly, and show by her charity to her own sex that it abides within. Many a woman at whom stones are hurled possesses far nobler characteristics than the superior beings who doubt her fitness for their own questionable company."

Miss FIELD's vigorous remarks lose their point when it is explained that they owed their origin to the inventive genius of a reckless newspaper which, in a spirit of cheap-and-nasty "fun," applied to an association of young actresses—formed for the laudable objects of self-improvement and rational recreation—the title of the "Society of Pure Young Girls on the Stage," and afterward suppressed the letter of contradiction, whose publication they, in their desire to remove a false and injurious impression, ingenuously requested. Miss FIELD, of course, was ignorant of these facts, else she would not have indulged in a series of comments that simply go to show that she was misled and imposed upon by the print in question.

But even had it not been a fictitious designation we do not quite see the logic or the propriety of Miss FIELD's observations. Purity is not a crime in woman; at least, it is not so regarded by reputable people. And there seems to be no reason why chastity should not be a legitimate source of pride. That which a good woman holds dearest—the priceless jewel of unsullied honor—need not be concealed from the light. It is nothing to be ashamed of surely; it is not a thing that carries with it reproach or a sense of shame. It is not particularly audacious for a woman, if the necessity for doing so arise (and does it not arise in the career of almost any woman who walks in the fierce light of publicity?) to "dare" to call herself pure. A good woman fears no "terrible temptation," for temptation is only the means by which her goodness is proved and revealed.

"What the world calls 'virtuous'—to the best of our knowledge, is a woman with

virtue. Such a woman need not be told to wear her crown modestly. It is not her fault if the radiance of the crown falls on her and her pathway, nor does she deserve to be lectured for what she cannot help, and what nobody wishes she could help. There are other virtues beside chastity, and they are often found in the unchaste. Yet, while all may applaud and admire them in an unfortunate, it does not alter the fact that she has thrown away the most lustrous of them all.

We do not think that Miss FIELD, whose intentions are doubtless worthy, does well to scold women because they are respectable, or strive to undervalue the most beautiful quality of true womanhood.

A QUESTION ANSWERED.

WE have received the following letter of inquiry:

NEW YORK, March 27, 1890.

To the Editor of the Dramatic Mirror:

SIR.—In a morning paper of this date I find a statement to the effect that certain relations heretofore existing between THE DRAMATIC MIRROR and the Actors' Fund are about to be terminated, coupled with a declaration of gratitude thereat. Will you please inform a member of the profession and a reader of your journal the nature of the relations referred to, and oblige, yours truly,

A. M. C.

Certainly—with alacrity and pleasure.

In 1887 THE MIRROR leased to the Actors' Fund—at the desire of the latter's Board of Trustees—the offices that have since been occupied by that association. This lease ran for a period of two years, at an annual rental of \$1,600. When it expired, the Fund secured a renewal for one year at an increase of \$600, or \$2,200 in all. This represented an exactly proportionate advance on the new lease of the property then taken by THE MIRROR. The Fund was granted this short term for its convenience while preparing to locate elsewhere. Its lease will terminate on May 1, when it will remove to new quarters.

The Fund's relation to THE MIRROR has been that of tenant and landlord.

THE MIRROR's relation to the Fund may be briefly summarized:

In 1880 THE MIRROR projected the idea of the Actors' Fund. It agitated the subject so persistently and withal so practically and successfully that in two years sufficient interest had been awakened among the profession to render feasible the establishment of the charitable organization by Mr. A. M. PALMER.

THE MIRROR organized the first benefit for the Fund, which was given at HAVELY'S Fourteenth Street Theatre on the afternoon of March 13, 1882. It also turned over to the provisional treasurer the sum of \$1,330 in the form of donations from professionals, together with pledges of pecuniary support it had secured from EDWIN BOOTH, JOHN T. RAYMOND, FANNY DAVENPORT, and other leading actors.

In 1887 THE MIRROR raised \$4,564 to pay for the memorial monument that stands on the Fund's burial plot in Greenwood Cemetery.

In the Spring of 1888 THE MIRROR, by a special appeal, obtained 16 life members and 105 annual members for the Fund, whose payments for dues amounted to \$1,016.

THE MIRROR has given the Fund the use of its advertising columns free of charge, a privilege that should be—but is not—universally extended to this charitable concern by dramatic publications.

In addition, it may be stated also that THE MIRROR has lost no opportunity to promote the Fund's welfare, to uphold its noble work and to protect it from the industrious slanders of its enemies.

That's all.

We trust that the foregoing summary will satisfy A. M. C.'s thirst for knowledge respecting the "nature" of the "certain relations heretofore existing between THE DRAMATIC MIRROR and the Actors' Fund."

If A. M. C. had taken the trouble to sign his name to his letter he might have removed our reasons for doubting that he is an intelligent "member of the profession" and for supposing that he has read this journal as carefully as he should.

NOW is the time to send in your subscriptions for THE DRAMATIC MIRROR QUARTERLY. Every intelligent reader of this paper will appreciate its contents, and welcome a publication that will preserve in elegant literary form the brilliant dramatic essays contributed to THE MIRROR by the most distinguished group of stage writers in Christendom.

THE USHER.



In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOSS.

The physician and the professional elocutionist regard the voice and its cultivation from different standpoints, and many a speaker and actor's career is ruined by the employment of a false method of vocal training.

Sir Morrell Mackenzie, the famous throat specialist, has been lecturing in London on "The Voice." He said, and truly, that the elocutionists of the present day take too many pains to train the voice without regard to its accents. Accent is as necessary to good speaking as the cultivation of the vocal chords from which speakers proceed.

Sir Morrell asserts that it is easy to cultivate a pleasing voice by a process of training. "Training," he adds, "is not obtainable by the methods now in vogue for tutoring the voice for strident periods and sudden transitions to undertones."

It is undoubtedly a fact that the harsh and disagreeable voices we hear so often on the stage could be remedied by a knowledge of vocal science. There is not one man in twenty who knows how to speak with the minimum of effort and the maximum of effect. The elocutionist teaches the superficialities and neglects the fundamental principles.

We should be afflicted with fewer thin, reedy, and inflexible voices if the workings of the apparatus with which nature has equipped human beings were thoroughly understood.

Patti is becoming spiteful as the successive years of her last farwells roll by. This was what she said the other day to a reporter concerning Mrs. Kendal:

I disagree with Mrs. Kendal upon a great many points. I do not know the lady, and it is a long time since I have seen her play. Some of her methods I cannot commend. She makes a trademark of her goodness, and is singularly without womanly charity in her speech about her sister actresses.

Nobody appears to have asked Patti to commend Mrs. Kendal's methods.

The *diva* may have exclusive information as to the nature of Mrs. Kendal's trademark, but with the rest of us it is all guesswork.

As for the statement that Mrs. Kendal is uncharitable in her remarks about other actresses, that is utterly without foundation. She has too much tact for that.

Patti is evidently suffering from a bad attack of sour grapes. She should open communication with Miss Kate Field.

The managers who close their houses on Good Friday night may lose a few dollars, but they gain a point with a large portion of the public. The managers who keep open reverse this order of things.

The position of affairs reminds me of the farmer, who at his wife's solicitation joined the church in the hope of helping along his agricultural affairs through the agency of earnest prayer.

He prayed perseveringly, but everything went wrong. When he asked for rain the ground dried up; when he requested clear weather, his fields were flooded.

One night he chuckled so heartily after getting off his knees that his wife asked him the reason.

"I'm laughin'," he said, "because I've got Providence up a tree."

"How's that?"

"Wal, I've jest bin prayin' fer rain; but I don't care a darn either way. Cos ef it rains it'll help my potatoes, and ef it don't rain I can git in my hay."

"Already," says a writer in Brick Pomeroy's paper, "we have ceased to talk of 'writing' a play. Bronson Howard has shown us how to 'construct' one. He has proven that it is not so much the language that carries a piece, but the method of bringing that language into prominence."

Indeed! If we have ceased to talk of writing a play it is because carpenters have taken the place of writers. There is as much difference between a dramatist and a constructionist as there is between an architect and a bricklayer.

Language is the noblest instrument for expressing thought. Where there is no thought involved worth expressing the vulgar medium of mechanical device—of foot-rule, saw and hammer—probably answers the purpose better.

But the mind reveals itself most directly and most accurately through words, when it has something really worth while giving forth. The language of genius flows warm and straight from the brain, the womb of thought.

It is childish to commend such a substitution as that described by the writer I have quoted. It is ranking the founder who runs the bronze into the mould above the sculptor who moulded the statue and invested it with grace, dignity and beauty.

Culture does not necessarily imply courtesy. Boston is a bad town for an actress to select to make her first appearance in tights.

The sedate swells of Beacon Street and the Back Bay forgot themselves and behaved like naughty little gallery boys when Emma Sheridan donned a boy's dress in Gillette's piece at the Museum.

These are the things that convince an actress how earnestly and how seriously her art is regarded by the intelligent public, nowadays.

It is not every dramatic author who is so fortunate as to secure the credit for a success through the death of his collaborator.

The "society star" business is still active. Another young woman of this town, whose claims to attention rest on personal beauty and aristocratic lineage, announces that she will face the footlights next season. The *modistes* are rejoicing over this piece of intelligence.

The private affairs of young Georges Hugo have recently attracted the attention of our least reliable daily journal.

Its article states in one place that the young man is the son of Victor Hugo; in another place it refers to him as the nephew of the great literary reformer.

My bewildering contemporary is totally oblivious of the fact that Georges Hugo is the grandchild that inspired those charming pages, "l'Art d'être Grandpère."

From a financial point of view—not to speak of the artistic one, which would be superfluous—the experiences of the young women who have essayed to leap from the foot of the ladder to the top at one bound, do not furnish support to the arguments of those persons who consider the drudgery and labor of a gradual ascent necessary.

Look at the record of the past few seasons!

Margaret Mather has failed to connect with the promise of her debut, and her present managers make wry faces when her business is referred to.

Julia Marlowe, in spite of powerful friends and allies, and notwithstanding the natural qualifications she undoubtedly possesses, has lost a good deal of her backers' money.

Mrs. Potter, after the social sensation of her first appearance had subsided, could draw no more than a fly. She has flown to the Antipodes to make a new turn of the wheel. I really think the man who eats beer-bottles and tenpenny nails is a more profitable managerial speculation than the lady whose head was turned all on account of "Outler Joe."

And Cora Edsall—where is she?

After all, the prevailing notion of the dyed-in-the-wool professional, that merit must wait as well as work for its reward, is based on sound sense, although it is usually spoken of with the irrational heat of a selfish prejudice.

The proverb *vita brevis, ars longa* is susceptible of two meanings; but the one preferred by these ambitious experimentalists and the men who have speculated in them is false and expensive.

The withdrawal of the sanction of the Church from the Ober-Ammergau Passion Play was due, no doubt, to the general complaints of petty swindling made by visitors during the last series of productions.

The location of the place is such that the majority of travelers are compelled to remain over night at Ammergau, where the accommodations are wretched, the fleas plentiful and bloodthirsty, and the prices exorbitant.

Most of the seats in the auditorium are exposed to the direct rays of the hot Summer sun, and the occupants are obliged to scorch for a period of ten hours. Imagine having to sit in the bleacheries at the base-ball grounds from eight in the morning until six in the evening!

My esteemed, etc., the Toledo *Blade*, on Sunday contained eleven extracts from last week's *DRAMATIC MIRROR*, given without a vestige of credit, so far as I can discern without the aid of a microscope.

The practice of copying from this journal is popular; indeed, there is scarcely a newspaper in the land that does not benefit by *THE MIRROR*'s contents at least one day in the week—generally Sunday.

They are welcome to take whatever pleases them, but the courtesy of an occasional credit is not too much to ask. Come now, is it?

I am glad the *Blade* likes our matter, but I

hope in future it will take the hint conveyed in the assertion that I appreciate its appreciation in precisely the degree that it acknowledges its indebtedness to this paper.

THE MIRROR cannot spare space to reprint the many good dramatic things it finds in the pages of its contemporaries, because it has none too much available to present the original matter with which it is filled. But when it does, for some special reason, transfer anything to its columns from another quarter, it makes a point of always crediting its source.

And speaking of "credits" brings up an editorial note in which *THE MIRROR* last week mistakenly attributed a statement to the *Saturday Review* which should have been laid at the door of the *Society Review*. Here is a letter I have received correcting the matter:

DEAR SIR.—We enclose a clipping from your paper which we wish to contradict. The statement was never made by us and never appeared in our paper. You have evidently confused us with another weekly paper of somewhat similar name but of quite a different standard to ours and with which we have no connection whatever. Trusting that you will give us credit for this contradiction. Yours respectfully,
THE SATURDAY REVIEW.

The *Saturday Review* is edited by Miss Elita Proctor Otis. The *Society Review* is edited by Mr. William de Wagstaffe. It would be no easy matter to confound them, but they ought to reconcile their differences to the extent of making them wider—at least so far as the names and appearance of their respective journals are concerned. At present they're as like in typography as the proverbial two peas in a pod.

The conundrum that has grown out of the Mathews-Frohman-Washington Life-Wife case is likely to blot the Billy Patterson query out of recollection.

Who is Mrs. Isabel Connor, alleged to have performed at Niblo's under the name of Duval, and also alleged to be the wife of Tay Pay O'Connor?

The solution is awaited with more anxiety than confidence.

Wilson Barrett's manager, Frank Murray, claims to have written a new five-act local drama which he thinks is destined to score heavily. Mr. Murray has daintily christened it *Chicago*, or *From the Stock Yards to the Auditorium*. The scenes are located as follows:

- Act I. The Stock Yards.
- Act II. Armour's Packing House.
- Act III. The Chicago Sewers.
- Act IV. The Board of Trade.
- Act V. The Auditorium.

The characters include Old Hutch, A Chicago Divorce Lawyer, The Girl With the Big Foot, The Cable-Car Conductor, The Smoke Inspector and the Theatrical Agent. The last-named is founded on Will McConnell and is the only comedy part in the piece. The Girl With the Big Foot is the daughter of Mrs. Kelly, whose cow kicked over the lantern that resulted in the purification of the city by fire.

Mr. Murray is especially enthusiastic over the superior spectacular beauties of the stock yard scene. The big sensation in it is 'The Arrival of the Hog Train, an effect entirely new to the stage.

He will produce the play in Chicago simultaneously with the opening of the Wild West Fair.

In view of Mr. H. P. Taylor's late connection with the unauthorized performance of *Caprice* in London, that gentleman's appearance in court last week as a witness to aid in proving the alleged appropriation of Washington Life by Daniel Frohman had a somewhat jocular interest.

Lamentable it may be, but true it nevertheless is that The Gondoliers owes its second failure in this city largely to the fact that it has been religiously kept up to the Gilbert and Sullivan standard.

Had Mr. Carte instructed his comedians to "gag" the text liberally: had he consented to vulgarize the performance by a plentiful infusion of "localisms," had he procured for *encore* purposes a fine assortment of topical verses; had he encouraged the introduction of political allusions; had the actors been told to unbend, and throw in all the acrobatics and nonsense they could think of—it is possible that the opera would have met with a profitable degree of favor.

As it is, Mr. Carte is obliged to pocket his losses, swallow the mortification of defeat, and go home to England with his company, while the American troupes, in less fertile fields of endeavor, remain behind making money with The Gondoliers.

I don't know that this result is one that New Yorkers should feel proud over, but it seems to have been the logical outcome of the effort to preserve the artistic integrity of the work.

Query: If Mr. Max Freeman had not been discharged by Mr. Rudolph Aronson would the *Morning Journal*'s percentage-on-ads dramatic critic have discovered that the exits of the Casino roof-garden were inefficient, and in a burst of righteous and disinterested

indignation called upon the Fire Commissioners to take immediate and decisive action in the matter?

Tut, tut! The Casino and its roof-garden have been in existence many years without occasioning either criticism or alarm. The motive underlying the *Journal* writer's absurd protest is transparently malicious.

PERSONAL.

ABUD.—C. J. Abud sailed for England on Saturday last, to arrange for the tour of Agnes Huntington in this country.

BURGESS.—On Tuesday night last Neil Burgess was prevented with a floral horseshoe and an elegant riding-whip by Roundsmen Eagan and a number of other friends of the Central Park Mounted Police. Manager J. M. Hill made the presentation speech.

DAMBOSCH.—Walter Damrosch, the well-known musical director, is to be married to Margaret Blaine, the eldest daughter of James G. Blaine, on May 17.

GRAT.—Maurice Grau sailed for Europe on Saturday last on *La Champagne*.

HALTON.—Marie Halton arrived from England on the *Teutonic* on Friday last. She brings with her a new opera entitled *La Cigale et la Fourmi*, by Andrafi, and the chances are that she will make her appearance in the next Casino opera.

BURNHAM.—Charles Burnham, the acting manager of the Star Theatre, is spending a week's vacation in the South for the benefit of his health.

RICE.—The old Unitarian Church at Allston, Mass., was opened for the first time in two years last Thursday when Gertrude Rice, daughter of Charles E. Rice, manager of McCarthy's Mishaps company, was married to Dr. S. Weston Thayer, a prominent physician, of Boston. Over 600 friends were present.

HAINES.—Alice Haines is to be married to Harry Harwood on April 17 in this city. Both are members of the Shenandoah company. T. D. Frawley of W. H. Crane's company will be best man, and Anne Haines, a sister of the prospective bride, bridesmaid.

BELLWOOD.—It is said that Bessie Bellwood, the English music hall artiste, intends to come over to this country with a theatrical company and to open in the leading theatres next season.

TIFFANY.—Annie Ward Tiffany contemplates starting next season in a new play by S. R. Shewell.

DIXEY.—Henry E. Dixey is to remain under his present management next season. During the holidays he will present a new play in this city, and will continue *The Seven Ages* until that time.

GOODWIN.—Nat Goodwin will produce *A Gold Mine* at the Gaiety Theatre, London, in July. He will engage his supporting company in London.

HOWARD.—George W. Howard, of the Seven Ages company whose mother died three weeks ago, lost his father last week. Mr. Howard has the sympathy of the profession in his sad affliction.

VOKES.—Victoria Vokes sailed for England on Saturday on the *Ena*, closing her season in Baltimore. This was occasioned by a cablegram announcing that her father had been stricken with paralysis. It is said that Miss Vokes intends to return to this country next season.

HALL.—It is reported that Pauline Hall is writing a novel.

DAVENPORT.—Fanny Davenport is quite ill at Watertown, N. Y. Miss Davenport's engagements for this week have been canceled.

EUROPE.—Henry C. Jarrett and Al. Hayman sailed for England on Saturday last by the *Etruria*. The former expects to be away three months.

SALVINI.—Signor Salvini closed his season in this country on Saturday night last in Boston, and sails for Europe to-day (Wednesday).

KELLAR.—Kellar, the magician, is reported to be quite ill in Chicago. It will be many days before he can resume his engagement.

WAINWRIGHT.—Marie Wainwright will not produce *Twelfth Night* in London, as had been contemplated. She will continue to play it here, however, during her next season, which opens in Pittsburgh, Sept. 15.

BRUCK.—Leo Bruck has joined Dan Mason's Clean Sweep company as musical director.

SINN.—Colonel William E. Sinn was the first manager in this city or Brooklyn to take measures for the aid of the Louisville sufferers. On Saturday last he issued a call to the citizens of Brooklyn, telling them at the same time that he had instructed Manager Macaulay, of Louisville, to draw on him at sight for \$500, and that he had also telegraphed to Cora Tanner and the Fascination company to secure the Chicago Auditorium for a benefit. He also offered the Park Theatre to the citizens of Brooklyn for a relief meeting.

PALMER.—Manager A. M. Palmer and his family spent last week at their Stamford country-seat. It is probable that he will go abroad for the Summer, although he has not yet positively decided on making the trip.

AT THE THEATRES.

FOURTEENTH STREET.—A LONG LANE.

John Nettleton.....David Murray
 Charlie Cupid.....Charles Dickson
 Frank Findley.....Byron Douglas
 Colonel Rollington.....Harry Courtaine
 Reuben Meadows.....A. C. Delwys
 Willie.....Little Tuesday
 Margaret Meadows.....Miss Judith Berolde
 Daisy Meadows.....Miss Ethel Barrington
 Florence Featherly.....Miss Virginia Harned
 Dorothy Meadows.....Mrs. W. G. Jones

It will be recalled that a play by Sedley Brown entitled *A Long Lane* or *Pine Meadow* was presented at an author's matinee at the Madison Square Theatre last Summer. The piece has since been revised by the author, and was duly produced at the Fourteenth Street Theatre last Monday night.

The plot of the play has every evidence of having been concocted by some one who is very familiar with theatrical devices. This knowledge, in the present instance, has proved both advantageous and detrimental to the playwright's chances of success. The hackneyed situations are not adapted to edify a critical audience of metropolitan theatre-goers, but it is quite possible that these old acquaintances will meet with favorable reception on the road. It is needless to say that, being a country play, the author has conscientiously supplied the polished villain with the customary mortgage on the farm belonging to the heroine's parents. The decision of the heroine to become an actress to raise the mortgage, despite the obstreperous opposition of her country lover, has also a reminiscent flavor. Thus, we might enumerate situation after situation throughout the play that the playwright either knowingly or through the process of unconscious cerebration has adapted from alien sources.

It is but fair to say that the sentimental element is at times quite touching, and the dialogue is, in the main, quite sprightly. The comedy features were well brought out on Monday evening, and created a great deal of laughter. The rural realism of the second act was loudly applauded. In this scene a flock of genuine sheep were introduced, who appeared greatly moved at the dastardly conduct of the villain and the consequent suffering of his feminine victim.

The play was well cast. David Murray was quite effective as John Nettleton, the country lover, and Byron Douglas as Frank Findley, proved a dapper and cynical villain. A. C. Delwys was occasionally too pronounced in his rusticism to seem altogether to the manner born, but his Reuben Meadows, on the whole, was a creditable personation. Charles Dickson as Charlie Cupid, delivered his lines with his customary jerkiness and ebullient humor, and Harry Courtaine gave an enjoyable character sketch of Colonel Rollington.

Judith Berolde rendered the part of Margaret Meadows in a telling manner, but she occasionally overacted, in her eagerness to make the most of every dramatic situation that fell to her lot. The role of Daisy Meadows was imbued with pathetic naturalness by Ethel Barrington, and Virginia Harned interpreted the character of Florence Featherly with amusing vivacity. The diminutive specimen of humanity, billed as Little Tuesday, was marvelously clever in the child's part, and sang and recited several selections in a manner that took the audience completely by surprise. A word of praise is also due to Mrs. W. G. Jones, for her artistic portrayal of Dorothy Meadows. The scenery, by Homer F. Emens, was unusually good.

GRAND.—PEG WOFFINGTON.

On Monday Rose Coghlan and her company brought Peg Woffington to the Grand Opera House. The performance was very smooth, and the audience repeatedly recalled the star.

Tom Webber's Triplet is an artistic piece of work, although he falls into the error, like so many other actors who have preceded him, of seeing but one feature in the character—that of abject poverty. Where is that delightful rendering of Triplet's high bred manners, pathetic humor and amusing conceit made so familiar by John Howson? The brighter side of the part is obliterated by Mr. Webber, and yet how much fine comedy there is in it! Frank Lander made a manly Ernest Vane, and Helen Bancroft did much creditable work as the young wife.

BROADWAY THEATRE.—THE MIKADO.

A revival of Gilbert and Sullivan's popular Japanese opera by the Duff Opera company, under the musical direction of Julian Edwards, attracted a large audience to the Broadway Theatre on Monday night, in spite of the storm.

The part of Ko-Ko was played by Digby Bell in an excruciatingly funny manner. His singing of the Tit Willow song was especially amusing. Louise Beaudet made a hit as Pitt-Sing and was rapturously applauded. Lily Post as Yun-Yun was also a pronounced success. Leona Clarke as Peep-Boo, the third "Little Maid from School," was pretty, piquante and playful.

Laura Joyce-Bell was seen to advantage in the role of Katisha, and Mark Smith played the Mikado with much humor. Charles O. Bassett in the part of Nanki-Poo treated it

in a curiously sepulchral manner. He sang, as it were, from below the lower regions, and was a monument of ponderosity. In the quartette of the second act the richness of his voice was very pleasing. William McLaughlin played Pooh-Bah amusingly. The chorus, though at times a little noisy, was well trained. The costumes and grouping were effective.

The scenery, made showy with the cheap device of being loaded with foil was commonplace in design, crude in painting, and in the first act large portions of the brick wall of the theatre were visible. The production however, may be ranked as a success.

FIFTH AVENUE.—NATURAL GAS.

The transition from Jefferson and Florence to *Natural Gas* at the Fifth Avenue would seem to illustrate the vicissitudes and diversity of entertainment at combination houses. The distinguished comedians who offered the *Heir-at-Law* last week, however, did not exceed one whit more in amusing their audiences than did Donnelly and Girard in their ever-pleasing skit which ought to be renamed *Laughing Gas*. A very large audience greeted the clever purveyors of *Natural Gas*, and their previous success in this city was more than repeated.

A feature of Mr. Donnelly's work was his imitation of Tony Pastor singing a "topical," and when a large medal was attached to the mimic's breast the audience exploded. Mr. Girard made a great hit in his new songs, "Sheephead Bay" and a parody on "Little Annie Rooney." Jennie Satterlee was very clever as Kitty Malone. Rachel Booth was as winsome as ever as Jimsey. The whistling trio and song and dance of Miss Joie Sutherland, Mr. Donnelly and Mr. Girard received half a dozen encores. Mark Sullivan and Pete Mack, in their respective specialties, also made decided hits.

The skit throughout has been brightened with new songs and catchy music, and is one of the best of its kind.

TONY PASTOR'S.—VARIETY.

It was a gala night at Tony Pastor's on Monday evening. The management had previously announced many new and foreign attractions for the week, and the audience present filled the seats, the aisles and every available standing room space in the house. All were well repaid for their attendance, as judging from the applause, the laughter and the frequent offerings of floral tributes to several of the new arrivals, few of those present could have been dissatisfied, and an overwhelming majority must have been highly pleased.

Noticable among the new-comers were Flora Gallimore, a clever dancer and balladist, the Three Delevines, in eccentric gambols and astonishing contortions; the grotesque performers on the horizontal bar, Masello and Millay; Rose Sullivan, in descriptive Irish songs, in which she made a pronounced hit; Mlle. Vonare, contortionist, and Casman, shadowist and mimic.

But, notwithstanding the foreign contingent, the American element was "on deck." Frank and Lillian White in a humorous sketch, Frank Bush with his peculiar and popular songs and impersonations, and Sheridan and Flynn in "McGinty's Last" received their full share of approval. In this sketch, as the comedians approach the finish of each verse of this song, the back scene is drawn open, disclosing a tableau depicting the now well-known and unfortunate episodes in the life of poor McGinty. It proved highly amusing.

For next week, Mr. Pastor announces the appearance of another entirely new company of vaudeville and specialty artists.

WINDSOR.—UNCLE TOM'S CABIN.

Harry Webber's *Uncle Tom's Cabin* began a week's engagement at the Windsor Theatre on Monday evening to a fair-sized audience. Milt G. Barlow as Uncle Tom, and Carrie Webber as Topsy were very good. Harry Webber, as Marks, the lawyer, was excellent. The rest of the company did fairly well. Next week, *Ivy Leaf*.

KOSTER AND BIAL'S.

Our Belle Helene, is the title of the new burlesque which was given for the first time at Koster and Bial's Concert Hall last Monday night, and judging from the enthusiasm displayed by the large audience present should prove successful.

Jennie Valmore, George Murphy, Jennie Joyce and John Marion assumed the principal characters and were all well received. The rest of the evening was given up to Laura Lee, Andy and Annie Hughes, Signor and Signora Piaras, and that wonderful Spanish dancer, Carmencita.

AT OTHER HOUSES.

The Charity Ball is given nightly at the Lyceum, and is apparently destined to continue till the end of the season.

Aunt Jack is still a prime favorite at the Madison Square; the County Fair holds a full house nightly at the Union Square; the Senator is playing to the capacity of the Star, and

Shenandoah is making a good finish of its long run at Proctor's Twenty-third Street Theatre.

The Gondoliers will shortly complete its run at Palmer's Theatre, and those who have not seen the opera should avail themselves of the opportunity without delay.

The popularity of *The Grand Duchess* revival at the Casino is amply attested by the prosperity of the box-office.

The *Burglar* is delighting East-side theatre-goers at the People's this week.

The *World Against Her* has reached Jacobs' Third Avenue Theatre in the course of its travels, and the melodramatic episodes of the piece were greeted with vociferous applause on Monday night by a large audience.

LOUISVILLE MANAGERS ESCAPED.

[Special to the Mirror.]

LOUISVILLE, April 1, 1890.

The reports of the disaster here were not exaggerated. The theatres fortunately were not in the track of the storm and therefore the local managers are not direct sufferers.

Many expressions of sympathy and proffers of aid have been received from the profession throughout the country, whose generous instincts only need an opportunity to show themselves in a practical manner.

C. D. CLARK, Correspondent.

LAUNCHING A PAIR OF JACKS.

The travels of H. Grattan Donnelly's new farcical comedy, *A Pair of Jacks*, begins on Saturday evening in Wilmington, Del., and from present indications the occasion will be made an interesting one. A car-load of Mr. Donnelly's Philadelphia journalistic confreres, supplemented by a New York contingent, will be in attendance on this occasion.

The play has been thoroughly and carefully rehearsed for several weeks and the company is substantially the same as originally announced. The severe illness of Annie Sutherland required a substitute for the leading female role, and Mamie Taylor, recently of the Tivoli Opera House, in San Francisco, has been engaged. Mollie Thompson will be seen in a new style of skirt dancing, that, it is said, will create a sensation by its originality and novelty. Messrs. R. G. Knowles and W. J. Russell have evolved a strong double specialty, and Julius P. Witmark will be heard in new and taking songs. Although the singing and specialty work are to be secondary to the play, it is expected that they will form most interesting features.

LIKE HOUSEHOLD WORDS.

Among the points of resemblance between *Washington Life* and *The Wife*, as claimed by Lawyer Townsend, were the following lines:

"This is neither the time nor place."

"What is the meaning of all this?"

"I am almost ready to faint."

"We cut them out of *The Wife*," said Mr. De Nile the other day, referring to this question, "because we were afraid they would be recognized by people who had been to the theatre before."

ALLEGED PIRACY AND OTHERWISE.

THE MIRROR has received a letter this week from a young man who states that he played the part of Jack Henderson in *Dad's Girl* with the Ruby Lafayette pirate company, and he asserts that *Dad's Girl* is a plagiarized version of *Caprice*. He further avers that he has seen Miss Madden in *Caprice*, has read the manuscript of *Dad's Girl*, and affirms that both plays are alike even to the names of the characters, Mercy Baxter, Jack Henderson, etc. Mr. E. J. Swartz, of Philadelphia, in a card recently published in these columns, claimed to be the owner and author of *Dad's Girl*. It is now in order for Mr. Swartz to explain the charges made by our correspondent whose letters in reference to this matter can be produced if necessary.

A pirate crew, styling themselves The Cosmopolitan Theatre company, of Boston, is producing stolen plays and playing week stands in large towns in Maine. They have produced *Miles*, *Silver King*, *Monte Cristo*, *The Private Secretary* and other plays. A Maine paper, speaking of this gang and their stolen goods, says truly that "nothing seems too formidable for them to tackle."

Barlow's *Metropolitans* are producing *Legendre*, *After Dark*, *Only a Farmer's Daughter*, *Won at Last*, *Uncle Dan* and other stolen plays in Texas and the South.

A party of barnstormers, headed by Clair Tuttle, is producing Fogg's *Ferry* under the title of *Ferry Wail*. They are touring Ohio.

RHEA UNDER NEW MANAGEMENT.

The recent engagement of Mlle. Rhea in her fine production of *Josephine, Empress of the French*, at the Broadway Theatre, in this city, was a notable financial success. Mlle. Rhea is booked up to July 15, and she will not close the season until that time. She will be under the direction of Arthur Miller for the remainder of the season. J. H. Sinclair, formerly the able dramatic editor of the *Buffalo Express*, will be associate manager.

Mlle. Rhea will play through Ohio, Il-

linois and Wisconsin. After playing at St. Paul the Rhea company will appear in the cities between Omaha and San Francisco, opening in the latter city on May 19, and playing week stands at Oakland, Stockton, San Jose and Sacramento. On leaving California the company will play in Seattle, Tacoma, Victoria and Vancouver, B. C., going thence North to Calgary and Winnipeg. The season will close at Duluth, Minn., on July 15.

EUGENE McDOWELL'S SEASON.

Eugene A. McDowell, who closed the season of his company at Brockville, Ont., last Saturday night, in order to lay off Holy Week and to return to this city to make certain changes in his organization, is quite elated with the stock system.

"You may say what you like," said he to a *Mirror* reporter, "but the McDowell company has made the stock system pay, and it will continue to do so. It takes hard work, but there are plenty of places on this continent where it is appreciated. Our season has been a good one, and I have made arrangements almost up to 1891. On Easter Monday we resume at Quebec, playing for four weeks at the Academy of Music in that city, which is to be entirely refitted for us. Then we have a week on the road en route to Hamilton, Ont., where we play for a week, and then we begin a seven weeks' engagement at Toronto, opening there on May 19.

"From there we go to St. John, N. B., but at what place we shall appear in that city has not yet been determined. We divide the time between St. John and Halifax, N. S., until we are ready to go South, for immediately after the Canadian tour we go direct to the West Indies and South America. After appearing at Buenos Ayres we will take in the Western Coast to Santiago and Valparaiso and then up to Quito, Lima and Caracas, which will bring us to the Fall of 1891.

"Our repertoire includes twenty-four pieces, and I will add to it *The Rivals*, *The Heir-at-Law*, *Wild Oats* and possibly *As You Like It*, and *Much Ado About Nothing*. Our revival of *The School for Scandal* has been given special praise wherever we have presented it."

MAUD GRANGER'S INHERITED.

"Last week's announcement in *The Mirror* of Maud Granger's new play *Inherited* is bringing me a lot of applications for time, and from good houses too," said her manager, W. M. Wilkinson to a *Mirror* representative yesterday. "Miss Granger read the MS. to a few friends the other evening and of course they were very enthusiastic."

"When will it be produced?"

"That is not quite decided, but very probably before the close of this present season. The comedy which Miss Granger has deftly introduced brightens it up considerably and when the piece is produced the public and critics will see a very different play to that performed for the author at the Madison Square Theatre some time ago. There is also a possibility of Miss Granger being supported by Nettie Hooper."

WILLIAM ARCHER AND HENRIK IBSEN.

LONDON, March 17, 1890.

To the Editor of the *Dramatic Mirror*:

Sir.—Allow me to thank Mr. Edward Fuller, of Boston, for his letter in your paper of March 8, defending me from the accusation of being a "play-writing critic." Not that I regard the indictment as a very serious one. If I had any talent for writing plays I should do so without scruple.

I do not believe in the cloistral virtue which shrinks from the very shadow of temptation. But as a matter of fact, I have no power to write good plays and no inclination to write bad ones.

As for my dealings with Ibsen, they are very simple. Twelve years ago, before I was a critic at all, I made what may technically be called an adaptation of *The Pillars of Society*. I cut out two or three minor characters, transferred one scene from the second act to the first, and made a few unimportant excisions. Otherwise my work was a close translation of the original. For this I received either £20 or £25 (I forget which) from Mr. W. H. Vernon, who eventually produced the play at a Gaiety matinee; and not another cent have I made, or am likely to make, out of Ibsen on the stage.

When Mr. Charles Charrington last year produced my translation (an absolutely faithful one) of *A Doll's House*, I declined to have any pecuniary interest in the undertaking. When Mrs. Oscar Reinger wanted to produce *The Pillars of Society* at a matinee, I insisted that my old adaptation should be suppressed, and that the play should be presented as Ibsen wrote it, a few trifling abbreviations excepted.

I certainly believe Ibsen to be a great dramatist; but the insinuation that I admire him because I have "adapted" him is a curious inversion of the truth. I hold him to be so great a dramatist that I absolutely decline to "adapt" him. Yours faithfully,

WILLIAM ARCHER.

THE HANDGLASS.

The name Panabokke Samastawolk Rama Karunatilaka Abhayawardhana Bhu Wana-
seka Jayasundara Mudlyanselage Tikiri
Banda Ratamatameya belongs to a young
juggler from the East. It looks well on a
bill-board.

A BOSTON critic, speaking of Patti, re-
marked that "the dropping of a clothespin
could have been heard all over the hall when
she was singing." A contemporary suggests
that he probably meant a rolling-pin.

A "SOCIETY" paper praises Mrs. Kendal for
not decaying and gives a list of actresses
which it considers "overripe."

As illustrated article has been going the
rounds of the syndicates on "The Way to
Eat an Orange." It's an awful thing to eat
oranges for thirty or forty years, and then
find out through the papers that you've been
doing it wrong all the time.

One of those men who spends his valuable
time in calculating things that nobody wants
to know tells us that Wilson Burritt, during
his recent engagement of twelve nights in
Philadelphia, made twelve speeches in re-
sponse to encores. The amount of research
necessary to obtain this knowledge would
appall an ordinary mind, but the native
Philadelphian knows no such word as fail.

Mrs. BURNETT is writing another juvenile
play entitled Nixie. This is a great chance
for funny people to live up to their reputa-
tions when they are asked if they intend go-
ing to see it.

Here is a specimen of the artistic work of
press agents in the West: "Lizzie Evans is to
the public what a playful kitten is to a loving
child—its delight and happiness. The cum-
ing little Lizzie bounded like a thistle ball
into the presence of two large audiences yes-
terday at the People's Theatre and for two
hours the cares of the world were forgotten."

BISMARCK is said to have caused it to be
known that officials who write their names
illegibly will have their signatures reproduced
in the newspapers, and will then receive his
public condemnation. The New York police
are agitating the forming of a society to
oppose the introduction of any such measure
in this city.

AUSTRIA pensions its ballet girls when they
reach the age of fifty. This magnificent
system would ruin Kiralfy in about two
hours.

MONEY MAD is the title of Steele Mac-
kaye's new play. It is supposed to treat on
the subject of an ice dealer during the Sum-
mer of 1890.

Put away the ther-mo-meter,
Bid old "Prob" pack up and go.
Last week saw a young mosquito
Perching on a flake of snow!

A MAN who is writing a book on the moral-
ity of the stage, says that skirt dancing is
nothing if not elevating.

A NEW costume produced on the stage for
the first time in Paris, is made of a material
resembling rattlesnake skin. A Chicago man
swore off the day after his wife wore one.

BERNHARDT is said to intend tinting her skin
brown for her forthcoming production of Cleo-
patra. If this fad fastens on the theatrical
profession we can confidently look forward to
polka-dot song-and-dance men and pepper-
and salt minstrels.

A CHICAGO statistician has calculated that
Patti's receipts are equivalent to 28,000 cans
of pressed beef. This fact deepened the en-
joyment of Windy City audiences while
listening to the *diva*.

ITALIAN editors are having a hard time
translating Buffalo Bill's name. One of them
worked over it for a whole afternoon, and
then announced it in the sporting extra as
"Compagnie Americana di Guliemo Bufalo
Occidentale Selvaggio" (the troupe of William
Buffalo Savage West). Another, more con-
cise in style, hit it as "Suo Capo e Guglielmo
il Bufalo" (its chief is William the Buffalo).

ARMOROS of the recent newspaper excite-
ment in regard to punishments on shipboard,
a young man who shipped on an oyster
schooner a day or two ago testified that after
he had been on board some hours, the Cap-
tain assaulted him because he did not come
from the same part of Ireland as himself.

It is said that over 1,500 letters were
mailed from Vassar College one day last
week. One of the pupils must have come to
breakfast in a bifurcated shirt and the dear
girls sat down in a body and wrote to ma to
take them home.

IN THE COURTS.

THE MATHEWS-FROHMAN CASE.

The suit of Fannie Aymar Mathews, to re-
cover \$50,000 damages from Daniel Froh-
man, David Belasco, and Henry C. De Mille,
was begun on Tuesday of last week before
Judge Beach, in Part II. of the Supreme
Court. It is alleged by Miss Mathews that
Mr. Frohman told her on April 26, 1887, that
he contemplated producing her play, entitled
Washington Life, at the Lyceum Theatre,
and that she accordingly complied with his
request to provide him with a copy of the
piece. It is charged by the plaintiff that the
defendants conspired "to transmute, re-
arrange, and readjust the incidents and char-
acters of the play, and construct thereupon a
play under a different name and falsely pre-
tend it to be an original play, written by
David Belasco and Henry C. De Mille." It is
further alleged by Miss Mathews that this
play was produced as The Wife, at the Ly-
ceum Theatre.

John D. Townsend, counsel for Miss
Mathews, stated in opening the case that he
intended to prove that The Wife was plagiar-
ized from Washington Life. He said that in
1883 Daniel Frohman was a manager of the
Madison Square theatre, David Belasco was
stage manager, and Henry C. De Mille a
reader of plays at the same establishment. It
was a fact that Washington Life was read by
the defendants, and considered to be a valu-
able play. At the time some of the stage
scenes were altered at the suggestion of Mr.
De Mille and an offer of \$5,000 for its pur-
chase was made to Miss Mathews, who de-
clined the offer, because she desired "royal-
ties," but she and her family were under the
impression that the piece had been accepted
and were greatly astonished when the play
was finally sent back to her.

In April, 1887 Miss Mathews had an inter-
view with Mr. Frohman with reference to
her going on the stage. Mr. Frohman said
he would rather talk "plays" than about her
going on the stage, and after bringing up the
subject of her play, requested her to let him
have the manuscript throughout the Summer,
as he was to manage the Lyceum Theatre
the following season, and would like to sub-
mit the play to Mr. Belasco. Miss Mathews
alleges that she soon afterward gave Mr.
Frohman a copy of Washington Life.

In the Autumn of 1887, while living at
Dobbs Ferry, she learned that a society play
of Washington life was to be produced at the
Lyceum, and that Herbert Kelcey was to play
the part of the Senator. When she wrote to
Mr. Frohman about the matter he assured her
that The Wife did not resemble her play.
She subsequently attended a performance of
The Wife, and became convinced of the simi-
larities in the two pieces.

Mr. Townsend then read an elaborate docu-
ment he had prepared, showing the compar-
ison between Washington Life and The Wife
as to scenic effects, characters, scenes, lan-
guage and ideas, concluding with a review of
both plays. The document also pointed out
similarities between the original manuscript
of The Wife and Washington Life which do
not appear in the playing version of The
Wife, and included copies of letters from
Daniel Frohman to Fannie A. Mathews. That
portion of the comparison which was pre-
pared in parallel columns was as follows:

Scenic Effects WASHINGTON LIFE. Act I. Opens at Mrs. Pen- dleton's house in Wash- ington at home of hero- ine.	Scenic Effects THE WIFE. Act I. Opens at Mrs. Ives' House in New York (Truman's in N.Y. at home of heroine) (see man).
Br'fast scene in library —Elizabeth comes in with plates.	Breakfast out doors— Julia comes in with tray (MS.).
Act II. Reception Room in Mrs. Pendleton's house in Washington.	Act II. Reception Room in Mrs. Dexter's house in Washington.
Act III. Reception Room in Senator Churchill's house in Washington.	Act III. Library in Sena- tor Rutherford's house in Washington.
Act IV. Library in Mrs. Pendleton's house in Washington.	Act IV. Library in Sena- tor Rutherford's house in Washington.

Characters in WASHINGTON LIFE. Gordon Stuart—The hus- band of Hope Stuart.	Characters in THE WIFE. Senator Rutherford—The husband of Helen Truman.
Senator Churchill—The lover of the wife, ap- pearing to the Presi- dency as the friend of the husband.	Robert Gray—The lover of the wife, appearing to the office of Attor- ney-General and pro- tector of the husband.
Hope Stuart—The wife. Senator Franklin—(Re- ferred to, but not seen in play), a U. S. Sena- tor, a schemer and opponent of Senator Churchill (the lover) for the highest hon- ors, and who works through Rose Dain- tree.	Helen Truman—The wife Mathew Culver—Schemer and lobbyist, the op- ponent of Robert Gray (the lover) for the office of Attorney- General, and who works through Lu- cille Ferrant.

Rose Daintree—The tool of Senator Franklin.	Lucille Ferrant—The tool of Mathew Cul- ver.
Gen'l Cadwallader—Re- tired army man—now in society. A whole- souled old fellow, brother of Mrs. Pen- dleton and her gen- eral admirer.	Major Putnam—Retired army man—now in society; a good, whole-souled old fel- low, who is quietly in love with Mrs. Bel- lamy Ives.
Spensante—An admirer of Sallie, very distaste- ful to her mother, but who eventually mar- ries with her consent.	Jack—An admirer of Kitty, very distaste- ful to her mother, but who eventually mar- ries with her consent.

Sallie—Daughter of Mrs. Pendleton, in love with Spensante, and bent on keeping out of view of her mother.	Kitty—Daughter of Mrs. Belamy Ives—in love with Jack and bent on keeping her mother out of view.
Mrs. Pendleton—Mother of Sallie—a rich so- ciety woman—anti- thetical to making good matches for her daughters.	Mrs. Belamy Ives— Mother of Kitty—a rich society woman— ambitious to make a good match for her daughter.

Tilly—These are Lilly daughters of Cordelia—Mrs. Pen- dleton, and, except in the comedy part, are un- necessary. They have nothing to do with the plot.	Mrs. Ramsey Ives—Mrs. An- drews—Sister of Mrs. Pen- dleton—very distaste- ful to her mother, but who eventually mar- ries with her consent.
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Mrs. Pendleton—Mother of Sallie—a rich so- ciety woman—anti- thetical to making good matches for her daughters.	Mrs. Belamy Ives— Mother of Kitty—a rich society woman— ambitious to make a good match for her daughter.
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Tilly—These are Lilly daughters of Cordelia—Mrs. Pen- dleton, and, except in the comedy part, are un- necessary. They have nothing to do with the plot.	Mrs. Ramsey Ives—Mrs. An- drews—Sister of Mrs. Pen- dleton—very distaste- ful to her mother, but who eventually mar- ries with her consent.
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Mrs. Pendleton—Mother of Sallie—a rich so- ciety woman—anti- thetical to making good matches for her daughters.	Mrs. Belamy Ives— Mother of Kitty—a rich society woman— ambitious to make a good match for her daughter.
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Scenes. WASHINGTON LIFE. Act III. The most striking scene, in which climax is reached and plot de- veloped, occurs at a ball in Washington, at the house of a U. S. Senator.	Scenes. THE WIFE. Act II. The most striking scene, in which climax is reached and plot de- veloped, occurs at a ball in Washington, at the house of a U. S. Senator.
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In this Act. 1st. The lover makes love to the wife. 2d. The wife demon- strates her fidelity to her husband. 3d. The husband is led to mistrust his wife through the machina- tions of a woman. 4th. The lover has a bit- ter enemy, who seeks to overthrow him. 5th. The excitement which leads to the de- nouncement is the result of a bribe being sent to the lover in the hall- room by his enemy, and the blow given in con- sequence.	In this Act. 1st. The lover makes love to the wife. 2d. The wife demon- strates her fidelity to her husband. 3d. The husband is led to mistrust his wife through the machina- tions of a woman. 4th. The lover has a bit- ter enemy, who seeks to overthrow him. 5th. The excitement which leads to the de- nouncement is the result of a bribe being sent to the lover in the hall- room by his enemy, and the blow given in con- sequence.
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6th. Mistrust of the wife is instilled in the mind of the husband by a woman on the night be- fore the ball. 7th. The lover is de- nounced in the pres- ence of others at the ball as seeking to ob- tain preferment by means of the wife. 8th. The schemer en- deavors to make the husband believe that his wife has been using her husband's influence in behalf of her lover. 9th. The husband at the ball demands an ex- planation at once, and the time is fixed for the same night at the hus- band's house. 10. The lover is the friend and protégé of the hus- band.	6th. Mistrust of the wife is instilled in the mind of the husband by a woman on the night of the ball. 7th. The lover is de- nounced, in the pres- ence of others, at the ball as seeking to ob- tain preferment by means of the wife. 8th. The schemer en- deavors to make the husband believe that his wife has been using her husband's influence in behalf of her lover. 9th. The husband at the ball demands an ex- planation at once, and the time is fixed for the same night at the hus- band's house. 10. The lover is the friend and protégé of the hus- band.
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11th. During the ball the counterpart of the Mar- quis (Jack Dexter) in Washington Life, is made the bearer of a letter to Mrs. Ives. 12th. During the ball Kitty and Jack are constantly evading Kitty's mother. 13th. In this act Lucille Ferrant is particularly shown up as the politi- cal tool and former love of Senator Franklin. 14th. The interest at the end of the act centres in husband and lover.	11th. During the ball the counterpart of the Mar- quis (Jack Dexter) in Washington Life, is made the bearer of a letter to Mrs. Ives. 12th. During the ball Kitty and Jack are constantly evading Kitty's mother. 13th. In this act Lucille Ferrant is particularly shown up as the politi- cal tool and former love of Senator Franklin. 14th. The interest at the end of the act centres in husband and lover.
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15th. The interest at the end of the act centres in husband and lover.	15th. The interest at the end of the act centres in husband and lover.
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16th. The interest at the end of the act centres in husband and lover.	16th. The interest at the end of the act centres in husband and lover.
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17th. The interest at the end of the act centres in husband and lover.	17th. The interest at the end of the act centres in husband and lover.
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18th. The interest at the end of the act centres in husband and lover.	18th. The interest at the end of the act centres in husband and lover.
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19th. The interest at the end of the act centres in husband and lover.	19th. The interest at the end of the act centres in husband and lover.
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20th. The interest at the end of the act centres in husband and lover.	20th. The interest at the end of the act centres in husband and lover.
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21st. The interest at the end of the act centres in husband and lover.	21st. The interest at the end of the act centres in husband and lover.
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22nd. The interest at the end of the act centres in husband and lover.	22nd. The interest at the end of the act centres in husband and lover.
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23rd. The interest at the end of the act centres in husband and lover.	23rd. The interest at the end of the act centres in husband and lover.
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24th. The interest at the end of the act centres in husband and lover.	24th. The interest at the end of the act centres in husband and lover.
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25th. The interest at the end of the act centres in husband and lover.	25th. The interest at the end of the act centres in husband and lover.
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26th. The interest at the end of the act centres in husband and lover.	26th. The interest at the end of the act centres in husband and lover.
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27th. The interest at the end of the act centres in husband and lover.	27th. The interest at the end of the act centres in husband and lover.
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28th. The interest at the end of the act centres in husband and lover.	28th. The interest at the end of the act centres in husband and lover.
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29th. The interest at the end of the act centres in husband and lover.	29th. The interest at the end of the act centres in husband and lover.
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30th. The interest at the end of the act centres in husband and lover.	30th. The interest at the end of the act centres in husband and lover.
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but who, on finding her deserving, extends
to her his protection. The main idea of The
Wife had been evolved from his play, May
Blossom, in which the dramatic positions of
husband and wife had been reversed. The
Wife was completed in 1887. It was original-
ly in five acts, but the first and sec-
ond acts were consolidated at the sug-
gestion of Bronson Howard. He had produced
the play of Bought at the Madison Square
Theatre under the title of The Old Lover
and the New. It had a scene of the confession
of the lover to the husband of his affection
for the husband's wife, and a similar scene
could be found in Maud's Peril, Delicate
Ground, The Iron Master, and numerous
other plays. Witness also said he was quite
sure that none of the ideas embodied in The
Wife were taken from Washington Life.

Arthur T. Bowers, of the Tribune, stated
that in May, 1887, Mr. DeMille and Mr.
Belasco had conferred with him about the
political situations and ideas in The Wife,
and that he had suggested changing the
scenes from New York City to Washington.
Mrs. Henry C. DeMille testified that every
scene of The Wife was read to her at her home
at Echo Lake as fast as it was written, and
that she never heard any reference made to
Washington Life.

When Miss Mathews was recalled she said
that her mother was present when she wrote
Washington Life, a portion of which she
took from a play she had begun to write for
Mrs. T. B. O'Connor, wife of the Irish home
ruler. Mrs. Sarah E. Mathews confirmed
this statement and said that her daughter
wrote the play from her own inspiration.

This concluded the testimony, and Judge
Beach gave the counsel until April 25 to file
their briefs and findings, and said that after
reading both plays he would render his de-
cision.

BARNUM AND BAILEY'S LICENSE.

Owing to the refusal of the Building De-
partment to grant a certificate, Mayor Grant
recently refused to give a license to Barnum
and Bailey to erect their circus tent on the
old Polo Grounds. The Building Depart-
ment's refusal was based on a decision of
Judge Beach, which left it in doubt whether
the Department had the right under the
building and fire laws to authorize the erec-
tion of a tent.

Messrs. Barnum and Bailey accordingly
decided to apply to Judge Andrews of the
Supreme Court for a mandamus to compel
the Mayor to use his discretion in granting
this license. Judge Andrews gave his de-
cision last Saturday, denying the applica-
tion on the ground that a mandamus was entirely
unnecessary, as the law authorized the Mayor
to do what Barnum and Bailey asked the
Court to compel him to do.

Mayor Grant, after conferring with the
Corporation Counsel, granted on Monday
the required license to Barnum and Bailey for the
proposed tent and the exhibition of a circus
on the old Polo Grounds.

THE AMATEUR STAGE.

ANOTHER AMATEUR WEEK.

The "Amateur week" at the Criterion The-
atre began March 25. It proved a successful
one, and each evening the pretty little house
was crowded. The first performance of note
occurred Tuesday evening, when Leah, the
Forsaken, was presented by a cast of well-
known amateurs, under the auspices of the
Oxford Council, Royal Arcanum. Mrs. Ma-
tilda Davis enacted Leah, a character she has
played upon the amateur stage several times.
Her delineation of the role was artistic and
thoroughly consistent throughout. Adam
Dove played Rudolph with fine effect, and S.
G. Frost gave a perfect impersonation of Na-
than. M. L. Shillak proved equal to Father
Herman, while Fanny Rorke as Madeline,
and M. H. Lindeman as Ludwig, were very
successful.

Company G. Twenty-third Regiment, en-
tertained their members with a representa-
tion of Partners for Life on Wednesday even-
ing. The piece was played with the same
cast which presented it for the Booth Society
a short time ago.

The Florence gave their fifth performance
of the season on Thursday evening, and it
proved successful. The entertainment con-
sisted of a double-bill, Meg's Deverson, and
the farce, Danducketty's Picnic. In Meg's
Deverson, Miss Mamie Cole displayed un-
doubted talent in the title role, and C. T.
Catlin did splendid work as Jasper Pidgeon.
J. F. Dallan was easy and graceful as Sir
Ashley Merton, and W. J. Moran an ideal
old farmer Jeremy Crow. W. B. Dinmore
created much genuine amusement as Peter
in the second piece played, and Hortense B.
Booth looked charming and acted well as
Letitia. Mrs. James Smith was an efficient
Mrs. Netwell and W. L. Hopkins a competent
Alphonse.

M. T. Harris, of the Gilbert, was the
recipient of a testimonial on Friday night,
tendered him by that society. Mixed Pickles,
which the Gilbert presented for their own
performance at the Brooklyn Academy a
short time ago, was performed, and a very
fine representation was achieved.

The Melpomene society occupied the Crit-
erion Saturday evening presenting Bartley
Campbell's comedy-drama, The Galley Slave.
It proved one of the best amateur perfor-
mances of this season, and the Melpomene de-
serve much credit. Thomas T. Hayden was
a manly Sydney Norcott and sustained the
interest of the part from beginning to end.
Ella G. Greene's delineation of Cicely Blaine
was delightful. In the strong situations she
proved quite effective and was liberally ap-
plauded. James Van Dyk portrayed Baron
Le Bois skillfully, and Albert Meaford did
fitto ingeniously. C. T. Catlin was a sad and
humorous Dr. Oliphant, and Mable G.
Smith a pert and pretty Psyche Gay. Mrs.
A. Meaford played the difficult role of Fran-
cesca in a manner that calls for much com-
mendation. Mrs. Dunkley was a pleasing
Mrs. Gay and Minnie W. Bowen a conscien-
tious Nidietta.

RAY RAZA.

ECIRPAC'S CHAT.

THE PENALTY OF POPULARITY.

There are many uncomfortable things that tend to disturb the serenity of an actress' life, however glorious her professional career; however great the esteem in which her private character may be regarded.

Unfortunately, she cannot offer her talents so modestly as do her sisters in the art, the painter or the poet.

The actress must offer for public inspection and criticism not alone her work, but herself. Her position is at once picturesque and sensational. An actress is in some sort a curiosity, and she must bear the trials attendant patiently. If I had a daughter, I would prefer that she did not embrace the stage as a profession.

That the life of an actress may not be as pure and dignified as the life of the best of women is absurd, but that there are circumstances which now and then render it all but insupportable is true.

A woman who must earn her living in any other profession is doubtless subjected to numerous indignities in her struggle to succeed. But her endeavors are not a subject of club comment or her efforts food for sensationalism in the newspapers.

A woman who becomes a public character, even though her prominence is the result of superior ability, is open to abuse. If she is not prepared to bear it bravely, then it would be better for her own comfort's sake that she hide her light under the celebrated bushel.

Almost every woman who has won recognition by her genius has at one time or another been subject to calumny and insult. The calumny may not always be particularly gross, or the insults serious, but they are boldly spoken and written, and like the wretched refuse thrown into the clear waters of our own noble river—refuse which crawls, and creeps, and smells, but which, fortunately, is not powerful enough to stay, for one instant, the vigorous current—so petty slander mars and dulls the course of a gifted life, and while not injuring sometimes hurts, and hurts badly.

Every man who has done anything glorious has been branded as a wretch by somebody. But we don't care about the man. They prance out into the streets with broad shoulders, big cigars, and an unlimited supply of "cuss" words which they are permitted to use *ad lib.* If one fellow knocks another fellow down and calls him a liar, everybody says: "Bravo! Hit him again!" But, dear me! Women can't do anything of the sort.

Irrespective of the physical reasons why such a proceeding is rendered impossible, the appalling consciousness remains that it would not be dignified or ladylike.

But to go back to women of the stage. In the case of an actress it is not necessary that she should excel in her profession in order to attract attention. However humble her position, she is still an object of public curiosity. No matter how decent her life may be, no matter how modestly she may shrink from notoriety, she is still open to flippant and consequently humiliating discussion.

In this day of sensation and nonsense, there is little that may remain sacred in the life of an actress. It may be that she has never worn tights, but the good-natured feminine reporter is content to compromise on stockings. And if, in her innocence and the course of a seemingly friendly chat, the actress mentions a preference in color, ten to one that preference will figure importantly in the printed interview next morning.

It is true that there is a number of pushing and enterprising and, maybe, successful women on the stage who regard anything which can bring their names before the public as good advertisement. But, on the other hand, there are quite as many women on the stage who entertain as natural an abhorrence for the vulgar as do the most rigorously-bred young ladies who enter the field of social life straight from the guarded walls of the Sacré Cour.

If an actress would avoid injustice and misrepresentation, she must live a life equal in social obscurity to that of the nun, maintaining an absolute silence in her relations with the outside world and expressing her views exclusively to her priestly confessor.

I wonder if the world knows that there is much that is distasteful in even the simplest social intercourse which the popular and respected actress is supposed to enjoy?

When she enters a reception room everybody stops talking, and she is looked at in precisely the same manner in which we were wont to regard the late lamented spouse of the honorable Mr. Crowley.

At that supreme moment, if the actress is a woman of good sense and healthy conscience, two things trouble her: In the first place, she objects to being an object of curiosity, however ingenious that curiosity may be; and secondly, she probably knows perfectly well that neither her gifts nor her intellect are of a nature so extraordinary as to warrant such marked attention.

It possibly may be that she is surrounded by many women of equal and perhaps super-

rior ability in other fields of artistic achievement, and while noting the utter absence of sensation in their presence, she is forced to the humiliating conclusion that her physical appearance each night behind the footlights has more to do with the distinguished consideration with which she is honored than has any ability she may possess.

I happened not long ago to be present when a woman, an actress, came to our gifted orator, Colonel Ingersoll, with a newspaper in her hand.

This newspaper contained a column of lies, written and invented by the Lord knows who, which reflected seriously upon the good character of the actress. She wanted redress, and asked how she could obtain it. The great lawyer read the article carefully, and after a minute, glanced up with twinkling eyes.

"My dear Miss —," said he, "this is praise, comparatively. You see, you are a public character, and you must bear the consequences. If one would be truly comfortable always, one must live one's life in the twilight of obscurity." ECIRPAC.

INTERESTING TO AUTHORS.

Baltimore American.
The New York DRAMATIC MIRROR has in its current number an article interesting to dramatic authors by A. J. Dittusheider, in which he tells them "How to Protect a Play." He explains the copyright law, shows the difference between copyright and stage-right, advocating the latter as the best protection, under existing conditions, of dramatic property from the raids of pirates, and concludes by a pertinent and witty quotation from Thomas Hood.

GAGS IN COMIC OPERA.

Miss Kate Talley (Mrs. Charles) who plays the Duchess of Plaza-Toro in The Gondoliers, at Palmer's Theatre, in a talk with a DRAMATIC MIRROR reporter the other day said some interesting things:

"I think very highly of the way American audiences appreciate the real efforts made by artists to amuse them. This is my third visit to America with D'Oyley Carte's company. The first time I came was with The Mikado, playing Katisha as understudy. The second time I played Dame Hannah in Ruddygore. Since then I have played Lady Jane and Katisha successfully in England.

"Each time I have noticed the same disposition by audiences to meet artistic exertions half way, and it is astonishing how much vim is put into an actress when she sees an opera glass steadily leveled at her. She incessantly plays to the opera glass, and plays her best. It has a sort of mesmerizing effect upon her. One thing is noticeable in the present representation of The Gondoliers, and that is the constantly increasing number of persons who are regular visitors, and who are evidently bent on becoming perfectly familiar with its pretty music and humorous business, especially since we have been at Palmer's. Some seem to make a nightly visit, others come on specified nights; one gentleman, for instance, is always there on Mondays and Thursdays, and so forth.

"Possibly the amount of talent shown in the small parts as well as in the principal ones may have something to do with this, as certainly the astute policy of Mr. Carte in having the best available talent in understudies and in small parts has the effect of distributing brilliancy through the cast at comparatively moderate expense. There is one clever girl for instance, Amelia Watts, who commenced her theatrical career in Germany with D'Oyley Carte and who is cast for Fiametta, but whose all round capacity enables her to take up any part in the piece at a moment's notice, and she has filled some of the best parts in it with *clat*. This practice, so diametrically opposite to the starring system, gives, as it were, a backbone to the performance; the consciousness of power and the expectation of opportunities makes even the least important of the chorus animated with an *esprit de corps*, which is totally eclipsed in those companies in which a star takes all the applause.

"When the Gondoliers company was reorganized on coming to Palmer's, I supposed I was going back to England, where I have been for five or six years past in Mr. Carte's theatre (on which stage, by the way, I met my husband), but it turned out that I was obliged to stay, as no contralto with my tall physique could be found to fill the stately role of the Duchess. As a consequence, here I am, feeling quite at home in New York.

"I think, myself, that there is a marked difference of taste between the English and Americans. If there is less liking for solidity, there is a greater admiration of liveliness and brilliancy here, as we were taught pretty smartly by press and public at the Park, and, on the other hand, by the success which comparatively slight alterations have earned for the production at Palmer's.

The introduction of gags, of topical songs, or of topical verses for encores seems especially grateful to American audiences, and certainly helps the inflow of the dollars, and it must be admitted that there is often so much wit, originality of conception, and individuality of interpretation to be found in an all-round clever company, that the suggestions

and personal business of the members are often valuable, and need never be despised by authors and managers.

This is more especially true of comic opera where so much depends upon interpretation, as our season at the Park Theatre very vividly showed, if the dictum of the press means anything. Naturally in grand opera, or in dramas of classic order, the case is different. What would be a sacrifice in the one case may be a valuable addition in the other, and it is quite a mistake in the authors of comedy in any form, whether musical or dramatic, to suppose that they, themselves, possess an exclusive monopoly of that class of talent. The profession is full of wit and humor, and for that matter, the general public has no mean share of it."

ALBANY SUFFERS, TOO.

Albany Express.

The action of the Metropolitan Opera House audience in shouting the chattering theatre-party audience, is one which should not only be commended but emulated, in Albany. That admirable journal, THE NEW YORK DRAMATIC MIRROR, has done much in discountenancing this evil.

DANIEL FROHMAN'S ATTRACTIONS.

The season of the Lyceum Theatre company is to close some time in May, and it will be the last of the stock companies to close. After a rest of a few months the traveling tour will be begun, opening at Hoodley's Theatre, Chicago, on August 18. The Charity Ball and Sweet Lavender will comprise the repertoire, and the usual territory will be toured with the exception of San Francisco.

The stock company will open the season in a new play in November next.

E. H. Sothorn will not close his season until June 26. He will then take a two weeks' vacation in England, and begin his season at the Lyceum Theatre in August in a new comedy, continuing there until the advent of the stock company.

Manager Daniel Frohman will also take a vacation in England, sailing in May immediately before the close of the stock company's season.

A CORRECT PREFERENCE.

Spirit of the Times.

Judge A. J. Dittusheider contributed to last week's DRAMATIC MIRROR a very valuable article upon "How to Protect a Play." This one article is worth ten times the amount of a year's subscription, and no professional can afford to neglect its excellent advice. Judge Dittusheider holds that stage right is preferable to copyright as being less difficult to enforce, less technical to secure and more liberal in its provisions. Our own opinion is that representative publication, and that stage right, invented by shrewd lawyers, will be wiped out if a case is ever carried to the Supreme Court. But, while it stands, Judge Dittusheider, who has largely assisted in developing and perfecting it, is undoubtedly correct in his preference.

COLONEL SINN'S PROJECTS.

Colonel Sinn's Park Theatre in Brooklyn will be virtually a new house when it reopens next Autumn. The present building is to be torn down with the exception of the Fulton and Adams Street walls and the foyer is to be widened. When the improvements are finished there will be 100 additional seats in the orchestra and dress circle and a corresponding increase in the size of the gallery. The stage is also to be enlarged and the latest improvements will be introduced into that part of the house.

All of the space now occupied as private offices for the manager are to be converted into dressing-rooms and offices for the transaction of business are to be built on the West side of the second floor. There will be six private boxes and the decorations will be in blue, salmon-pink and silver. The new chairs will be upholstered in blue plush. There will be a double drop curtain, one section being of asbestos. Automatic fire apparatus will be in the house and electric lights will be used.

In order to begin work about May 12, the dates of Richard Mansfield, Francis Wilson and the Lyceum Theatre company have been canceled, and the season will close May 10. The next season, which will be the twenty-ninth year of Col. Sinn's management, will begin on Aug. 18.

A BOOK ASKED FOR.

Brooklyn Times.

Stephen Fieba, playwright, author, editor, critic, manager and propagandist, theatrical historian, contributor on drama to THE DRAMATIC MIRROR on "Playwriting Critica." It is hoped that THE MIRROR will reprint its "Dramatic Essays" in book form.

FANNY RICE WILL NOT STAR.

Fanny Rice was in a procession of shoppers on Twenty-third Street the other day when she acknowledged a MIRROR reporter's bow. Miss Rice denied the story that she is to go starring next season.

"I don't know how it is that that rumor crops up every once in a while," she said, "but it does. It is true that I have not yet signed with Mr. Aronson for next season, but he has offered me a very tempting contract, one of the terms being that I am to remain in the city all of next season, and the chances are that I shall accept. When I go starring you may depend upon it that THE DRAMATIC MIRROR shall know as soon as anyone."

GOSSIP OF THE TOWN.

HENRIETTA CROSSMAN and Stella Teuton have left Daly's company.

HANLON's New Fantasma company opened to a \$1,010 house at Los Angeles, Cal.

SVETKEY BOOTH has been engaged to support Nellie McHenry in her new play, Lady Peggy.

KLAW and ERLANGER have arranged a six weeks' California tour for Denman Thompson's Two Sisters.

THE Opera House at Coldwater, Mich., has been added to the list of theatres represented by Klaw and Erlanger.

FRED WARREN has resigned from the Kankakee company. He will open at Koster and Bial's for the season on April 7.

H. GARDNER, an actor, and May Allison, a singer, both of this city, were married in Jersey City on Wednesday last.

H. R. CONWAY will play the leading male role in A Drop of Poison, when that play is produced by Mary Shaw next month.

HERMANN's Transatlantiques opened at Chicago on last Monday night to \$1,780, the largest receipts on an opening night ever known in that theatre.

AGNES HERRNDON closed her season under the management of Ed. H. Neil, on the 17th inst., after a very successful tour, having remained on the road three weeks longer than had been intended. Her next season will open in September.

PROFESSOR HERMANN writes that the statement that his company was attached in St. Louis for a printing bill is baseless. So many managers are lighted on in St. Louis that Herrmann is to be congratulated on being an exception.

MARIE HUBERT FROHMAN commences her Spring season at Plainfield, N. J., on April 7. She will play her triple bill, King Rene's Daughter, Snow Bound and False Charms.

THE Hamersley Comic Opera company has received an acquisition lately in the person of Dan Packard, who has been engaged to fill leading comedy parts.

MARCUS J. JACOBS, the general treasurer of H. R. Jacobs' circuit, was made a Master Mason by Mount Mariah Lodge, No. 27, on Monday evening. The ceremony took place at the German Masonic Temple.

THE Irwin Sisters, William Gilbert, formerly of Daly's company, and Charles Seaman have been engaged for John Russell's forces for next season. It is also said that Mr. Russell is negotiating with Walden Grossmith and Brandon Thomas.

CORINNE was awarded the New York Morning Journal prize for the most popular actress in the country, at the Sherman House, Chicago, last week. Editor La Shalle, of the Chicago Mail, made the presentation speech, to which Corinne responded briefly. The prize is a gold-mounted make-up box.

EMMA JONES INCE has been specially engaged as eccentric old woman with Dan Daly's Upside Down company during the Brooklyn engagement. She will be heard during the engagement in her celebrated parody of "Pretty As a Picture."

THE New York Racket is a humorous weekly patterned after Life, and every issue contains a number of coupons. About three weeks ago the first number was issued and a prize of \$5 was offered for the person who guessed how many words The Racket of March 22 would contain. The winner was Samuel Stockvis, who is slightly known to professionals hereabout.

THE Noss Family, in their musical absurdity, A Quick Match, report that they have been doing a good business in Iowa, Kansas, Missouri and Kentucky. Some of their surplus profits this season have been invested in real estate in Chicago.

THE twelfth annual benefit of the Boston Lodge of the Order of Elks took place on Thursday last at the Boston Theatre. The house was packed and the performance lasted six hours.

MANAGER ARONSON has completed arrangements for a series of Sunday night concerts at the Casino with the artists supporting Mme. Patti and Signor Tamagno as the principal features. On next Sunday evening Signor Arditi will lead the orchestra of fifty musicians, and Nordica, Fabbri, Del Puente, Ravelli and Navarra will assist.

W. J. CHAPPELLE, representative of James B. Mackie in Grimes' Cellar Door, reports that he is meeting with remarkable success in booking his attraction, which he confidently believes is bound to be one of the big hits of the season. Time has been booked in the first-class houses of Boston, Philadelphia, Brooklyn, Cincinnati, St. Louis and Baltimore and the company engaged.

FANNY E. QUINN has been engaged for the leading comedy part in Lady Peggy, which is to be produced by Nellie McHenry at the Haymarket Theatre, Chicago, on May 4. This is Miss McHenry's last week in farce comedy. Her new piece is by Richard F. Carroll and Frank Tannehill, Jr., and is a four-act comedy drama, with local scenes. One of these shows the Bowery and another an old farmhouse on the Harlem River, near High Bridge.

MARY BACKSKIRTSOFF.

The Journal of a Young Debutante.

1889.

VILLA AQUA-FORTIS,
BRIDGEPORT, CONN.

December (at the age of 29 years).—A swart Italian is playing "Little Annie Rooney" outside the front entrance of Pa's saloon, and this recalls my ambition to me. I am transported in fancy, and the tears come to my eyes when the wandering musician jerks the chain that holds his thrifty simian captive. Oh, land sakes! What am I saying? There's Tommy Riley with his ma's growler. Heaven grant that a dramatic career may be mine! I must fill it from the beer-pump. It may be sinful to wish for all I wish, but it shall be mine—yes, the world shall behold me in all my glory and my genius—I am coming, Tommy—did you say a quart? Oh, land sakes!

1890.

January 3.—Pa has yielded. I am going to New York. He has sold the house to a tin-ware pedlar, disposed of two casks of O. T. G. to the W. C. T. U., and poured the till into my lap. Yes, I am going to New York and I'm going well heeled. I shall buy an opening on the stage. I am a modest girl and I would never give a kiss to a manager, but I mean to get there notwithstanding.

Soubrette Manor,
BROADWAY, N. Y.

January 15.—The agents don't give much encouragement. Mr. Bees said he had no use for amateurs, and Persimmons and Drown told me the stage is sick of "elevators." Claw and Slinger claimed that they could only book one route for me and that was to Bridgeport, Conn. Why, I've only just come from there! Perhaps they think I ain't fly—but you bet I know my business! The girls here have shown me how to play penny-ante and put smut on my eyelashes. I walk down Broadway every afternoon in a Kate Greenaway dress (who was Kate, anyway?) and fetch a good deal of attention from the rich men that stand in front of the Fifth Avenue. I have a coquettish manner. To-morrow I am going to have my hair bleached and cut short behind.

January 25.—This morning I got there. Mr. Shrinkle of *The Sleuth* took me down and introduced me to Manager Boume. He was very sweet but he didn't talk business until Mr. Shrinkle told him my Pa kept the biggest saloon in Bridgeport. Then he spoke to me like a father and asked me how much I could raise to begin with. I mentioned the sum, but when I explained that Pa might stand being touched for more he got right down to a practical basis. He said he could make me a star—he would put me on top of the heap—only he said it nicer than that, and quoted something from Shakespeare. Mr. Shrinkle and he went in a corner and whispered. Probably they were sizing up my genius.

COLDMAN HOUSE,
BROADWAY, N. Y.

Feb. 5.—We've got the play, and the company is engaged. Mr. Boume has hired a man who goes over every line and tells me just how I am to say it. Rehearsals begin to-morrow. What fun! This morning Mr. Shrinkle had a beautiful piece about me in *The Sleuth*. It says:

Public expectation is on the *qui vive* over the forthcoming appearance of Manager Boume's new star, the beautiful Mary Backskirtsoff, who will shortly make her debut. I have seen her. Her beauty is of the classic order—it insensibly suggests a sandaled goddess from an Athenian dado; it is redolent with the perfume of a calm Hellenic night, whose majestic stillness is only broken by the tender song of the shimmering wavelets as they stretch themselves tenderly on the silvery reach of the historic shores of Greece. Her voice is like the thunder of Jove or the amorous lip of Venus, as the marvelous instrument is played upon by the genius of this superb divinity of histrionism. Her mentality is as brilliant as the lightning's flash; her perceptions are as accurate as the movement of the universe, if not so mighty. In her are blended the chaste frigidity of an Anderson, the tigress intensity of a Cashman, the hypochondriacal hysteria of a Morris, the declamatory fervor of a Rachel, and the gentle playfulness of a Maggie Mitchell. I await her debut with profound interest and heartfelt confidence. The confraternity of critical constituents can count on a continental surprise when Mary Backskirtsoff affects her inimitable appearance in this centre of culture.

Great, ain't it?

Feb. 12.—This morning a reporter of the *Slum* called to interview me. Mr. Boume drilled me three hours last night in what to say. My interview costume (red silk wrapper, lace petticoat, red Turkish slippers and open-work stockings) came early and I got into it just in time. The reporter was a darling. He put his cigar on the table and took the easy chair I rehearsed to lay back in myself. According to directions, I told him I was wedded to my art, etc. He said: "The *Slum* don't care a — for your art! Which drawer of the bureau do you keep your underwear in?" He insisted on looking it all over and taking kodak pictures of it—said that was the sort of stuff readers want. He left before Bridget could come in to tell me—as per arrangement—that a poor woman, with a sick husband, was down stairs, who hadn't touched food for a week; so I wasn't able to tear off my rings and bid her give them to the poor creature and come again for more. But I guess the underclothes will loom up fine to-morrow morning.

Feb. 20.—Oh, I am so joyful, joyful! Life is a cocktail, a perpetual gin-fix, when you've



MARIE HUBERT FROHMAN IN KING RENE'S DAUGHTER.

got a manager like Mr. Boume. He makes everything so easy—his ideas ain't got any dregs in them; they come fresh and foamy, straight from the spigot. We open Saturday at Sing Sing—the Agricultural Circuit of the interior to follow. Mr. Boume has sent special invitations to the prison keepers.

SING SING, N. Y.

Feb. 22.—We have opened. Things went pretty bad. There was nobody in the house except the keepers and the selectmen, who came in on free tickets. After the first act they left in a body. But the local manager remained as an audience to the end. He says if we come back the house will be crowded. Mr. Boume rented. The keepers ought to be ashamed of themselves. They said they'd give five dollars apiece to put the company in the solitary cell. The "old woman" filled up on applejack after the performance. She has just told me, in confidence, that I'm a duffer, and that Mr. Boume ought to get twenty years.

BROWN'S CORNERS, N. Y.

Feb. 26.—Mr. Boume said this morning we must have more money or we couldn't go on. I telegraphed to Pa. He sent \$47 to carry us to Milkville. He says if I come again he will have to mortgage the saloon.

MILKVILLE.

Feb. 27.—The saloon is mortgaged.

FRIENDSHIP, VT.

March 3.—Mr. Boume is in New York, and the company won't go on—can't would describe it better—without a guarantee. It is strange that Mr. B. doesn't answer my telegrams.

March 4.—The season is closed. The business manager bought tickets for himself and everybody except the old woman and me and left on the first train. I am waiting for Pa to send my fare to New York.

March 5.—Pa is silent. Life is sad. Three inches of snow fell last night. Happy thought! My trunks!

March 6.—Too late! The trunks are claimed by the hotel man. My earnings—why didn't I think of them before! I shall take the evening train.

JIMPSON, CRAWFISH & JIMPSON'S,
SIXTH AVENUE, N. Y.

April 1.—I waited on Mr. Shrinkle yesterday. He bought a seal pocket-book. He didn't seem to know me, so I spoke of *The Sleuth*. Then he forgot me more than ever. Funny, what short memories some men have! I guess I'll like this more than starring. It pays better, anyway. The floor-walker is inclined to be too attentive, but otherwise everything is satisfactory. Poor Pa! He had to give up the saloon—it almost broke his heart. But he's driving one of Ehret's brewery wagons, so he'll soon be on his feet again.

M. B.

ALL ABOUT THE CLAUQUE.

The *Gentlemen's Magazine* (London) for March contains an interesting article on the origin, functions and purpose of the *claque* in Paris theatres. After going back as far as the time of the Romans for the first traces of any organized *claque*, and quoting Suetonius, who speaks of 5000 trained men thundering their plaudits when Nero sang in public, the writer speaks of a *claque* of *grands seigneurs* and *grandes dames* organized by the Duchess of Bouillon in support of Pradon's *Phèdre* and afterwards directed against Racine's famous tragedy of the same name. Further on, he mentions Prud'homme who writes of a certain "pittite," named Monsieur Claque, who is the first man on record who received a salary for his powerful hand-clapping. From this gentleman's name the term is evidently derived.

Describing the present organization of the *claque* in Paris, the writer says that the

leaders, or *chefs des compagnies d'assurances dramatiques*, as they style themselves, are not paid directly by the managers of theatres, but receive a certain number of seats, which they sell, and this, together with the *gratifications*, which they get from the actors, enables them to earn in some cases as much as 40,000 francs (\$6,000) a year. Auguste, a well known *chef de claque*, is said to have paid a premium of no less than 80,000 francs for his post, and yet to have made a large fortune.

The *personnel* of the *claque* consists of the *intimes* who receive free tickets in payment of their applause; the *lavables*, who are admitted at half-price and may be looked upon as apprentices in the business; and the *solitaires*, *pittites* who pay a small additional fee for the privilege of being allowed to enter at an early door with the *claque*, and thus avoid the necessity of *faire queue*; in return they undertake to abstain from hissing or demonstrating in any way against the piece. A certain number of women form part of the *claque*, acting chiefly as *pleureuses*, or weepers; their art in exciting tender emotion in the audience by means of pocket-handkerchiefs, sobs, and the blowing of noses has often resulted in what is termed a *succès de larmes*. On the other hand, there are the *rigolards*, or laughers, and their practice, called a *rigolarde*, has passed into the language.

Every *claqueur* belonging to the brigades employed in the Théâtre-Français must appear decently attired, as he may be required to work in the stalls, balcony, or even a private box. He is, however, expressly forbidden to wear gloves, as he might, by an oversight or laziness, neglect to take them off, which would be detrimental to his work (*i. e.*, the hand-clapping).

Actors who are likewise *socitaires* are entitled to a salvo of applause when they enter; but the bravos must be more sustained (*nourris*) for members of the Council of Administration, for it is they who fix the number of tickets for distribution. The two *remainiers* must also be received with a greater degree of warmth (*chauffés*, in theatrical argot) than the other *socitaires*; it is a custom having the force of law. Perfect silence must be observed with regard to *pensionnaires* who are not recommended (*i. e.*, who have not paid the *claque*), and even when they have done what is necessary, care must be taken that not more than twelve rounds of applause are given. There is, however, no objection to a thirteenth round being given for the ladies, as it might be attributed to the gallantry of the public.

The forms are to be observed at the exits of the players, with the gradations due to their respective rank. In all cases an eye should be kept on the *chef de file*, who, knowing the orders, gives all signals according to the telegraphic movements of the general. But this part of the art is merely the *bons assés* of the profession. What really requires the greatest attention is the method of meting out encouragement during the representation of a piece.

What the public are actually feeling must likewise be felt or guessed, in order to stimulate applause or not, according to circumstances. It is well to enter into conversation with one's neighbors and only to cheer when one sees that they are inclined to follow suit. This rule only concerns brigadiers, as the rank and file must confine themselves to obeying given signals. All, however, must remember that they are but puppets moved by strings in the hands of the general.

LEOPOLD JORDAN has been engaged to go in advance of McKenna's *Flirtation*.

FOREIGN FOOTLIGHT FLASHES.

Jules Claretie, Director of the Théâtre-Français and member of the French Academy, is writing his memoirs for an American firm of publishers.

* * *

The report that Mr. and Mrs. Beerholm Tree are coming to America next season is not authentic.

* * *

Per contra Henry Neville, the well known creator of the Ticket-of-Leave-Man at the old London Olympic some twenty-five years ago, is coming. He has signed with Eugene Tompkins for a twelve months' tour, commencing next September in Boston.

* * *

Other likely English "tourists" next season are Agnes Huntington, Nellie Farren and Fred Leslie, with their Gaiety company; George Grossmith, Lady Hallé and—Rider Haggard. The famous novelist is said to have closed with an offer of \$1,000 a week for a forty weeks' lecture tour.

* * *

The latest Ambigu success, *Le Drapeau*, is being adapted for the American stage.

* * *

Bronson Howard is still basking in the sunshine of English adulation. He is a frequent guest at the Savage Club, and has been entertained by Andrew Lang, Mrs. Humphrey Ward, Hall Caine, and other lions of literary London. Of course they haven't seen Shenandoah yet.

* * *

The only apparent outcome of George R. Sims' solemn pilgrimage to the Holy Land recently seems to be the burlesque on Carmen, which he is doing with Henry Pettitt. When finished it is to be tried first on the provincials—probably at Liverpool in September—and afterwards taken to London. If a success, Nellie Farren will include it in her American repertoire.

* * *

Sardou's *Marquise* is making the fortune of the Berlin Residenz Theater. In spite of its Gallic origin the play draws a crowded house every night. A parody on it by a joker styling himself Sartorius Victor, also flourishes at the Parodie Theater.

* * *

A Paris music hall manager, determined not to be surpassed in enterprise by his competitors, has the following advice printed at the top of his programmes: "Ladies or gentlemen in the audience whose laughter is not easily provoked, are politely requested to have themselves tickled by their neighbors."

* * *

Sydney Grundy's comedy, *A Pair of Spectacles*, the American rights of which were recently secured by A. M. Palmer, is making a great hit at the London Garrick Theatre.

* * *

Let the profession hold its collective breath. Henry Irving and Beerholm Tree dined with the Prince of Wales at the residence of the Duke of Fife last Sunday week. Mr. Tree takes a size larger hat than he used to.

* * *

Sydney Grundy has written a new play for the London Haymarket. It is called *The Village Priest*, and will be interpreted by Messrs. Tree, Fernandes and F. Terry; Mrs. Tree, Mrs. Gaston Murray, and Misses Norreys and Rose Leclercq.

* * *

P. T. Barnum acknowledges having made £30,000 during his English trip. The disinterestedness of his promise to return to London in 1892 is pathetic.

* * *

Early in April Jocelyn Brandon will produce in London a drama which he will call *The Passion Flower*. Charles Wyndham has in his possession the manuscript of a play called *Passion Flowers*, an adaptation from Musset's *On ne Badine pas avec l'Amour*, which he recently purchased from Mrs. Kendal. The similarity of titles may lead to confusion.

* * *

Gus Harris talks of bringing over a "real" Drury Lane pantomime next season. Please, don't!

* * *

A. W. Pinero's new company, which will shortly replace Aunt Jack at the London Court Theatre, is said to contain a certain emotional element. There will be twenty persons in the cast, including Brandon Thomas and Mrs. John Wood.

* * *

The author of *Our Flat*—Mrs. Musgrave—has written a new play. It is of a farcical order and deals with the fashionable craze in London society for "lady" milliners. It will be tried at the Prince of Wales Theatre on April 10.

* * *

Sarah Bernhardt has decided to forego the theatrical presentation of her *Passion* play; but, with the consent of the authorities, has arranged to give a reading of it at the Paris Cirque d'Hiver on Good Friday. Philippe Garnier, who played Justinian in *Theodora*, will read the *Savior's* lines, and Brémont those of Jules Incurist.

PROFESSIONAL DOINGS.

ISABELLA DAVIS has signed with Robert Downing for next season.

THE handsome new Opera House at Mount Sterling, Ky., is to be dedicated on May 1 by Lizzie Evans.

FANNY DAVENPORT has arranged with Klaw and Erlanger to book her tour for next season, and they have begun booking.

SEYMOUR G. HARRIS and Elsie Sheridan are the latest engagements for The Knights of Tyburn, to be produced at Niblo's Garden on next Monday night.

LIZZIE EVANS, after a successful tour of Texas, played to very large business on her return engagement in St. Louis last week. Miss Evans is having 'Foggy' Ferry revised, and will revive it with special scenery next season.

MRS. MARY L. NEWCOMB, widow of the well-known minstrel, Bobby Newcomb, died in Alameda, Cal., recently, of consumption. She leaves three daughters.

JOSEPH JEFFERSON and W. J. Florence made speeches last Saturday night when they completed their three weeks' engagement at the Fifth Avenue Theatre. Their season will close May 3 in Brooklyn.

A THEATRE party of 300, consisting of members of the Progress Club, witnessed a performance of The Grand Duchess at the Casino on Saturday night.

THE Taverier Brothers, of Jackson, Mich., intend to give Among the Pines a big production next season. They will open with it at the Clark Street Theatre, Chicago, on August 15.

MARY PENFIELD will join W. H. Crane's company on April 25, to take the place of Jennie Karner, who is to be married. Miss Penfield will go to San Francisco with Mr. Crane's company.

J. R. FURLONG, of Hands Across the Sea company, celebrated the fifteenth anniversary of his wedding at Fall River on Saturday last. Mr. Furlong was also re-engaged by Messrs. Jefferson and Taylor for next season.

JEFFERSON AND TAYLOR'S Hands Across the Sea company is reported to be doing excellent business in New England. One week's work is said to have netted nearly \$6,000. Their Dark Secret company is also doing well in the South.

While in Texas recently, Patti Rosa was the recipient of a handsome lock, studded with diamonds and a gold chain—the gift of the Houston Lodge of Elks.

THE Ida Van Cortlandt company is laying off this (Holy) week at Port Huron, Mich.

THE NORTON OUTCAST company closed last week at Dixon, Ill., owing to the illness of Mollie Jeffries (Mrs. Charles Wells.) The company will probably reorganize in about six weeks.

An amusing error occurred in a Montreal paper with regard to Jim the Funman company. It announced that the principal part would be played by A. M. Palmer, who was well known and popular in Montreal, and that he would be supported by an excellent company.

The following is a list of letters lying at the post office at Peru, Ind.:—W. C. Anderson, Manager Two Old Cronies Co.; Louis Allard, Gorman's Minstrels; Adv. Agent, James Reilly's Co.; W. E. Boyer and Eddie Giguere, Kindergarten Co.; Hi Henry, Manager Estelle Clayton Co.; King and Franklin, Circus Managers; Manager, May Davenport Burlesque Co.; Frank C. Moynihan, Pantomim's Slave Co.; W. B. Orles, Estelle Clayton Co.; G. W. Winnett, Pantomim's Slave Co.; George W. Watts, McGilbey Family; Dennis Watts, Station's U. T. C. Co.; Bonnie Hurt, Duncan Clark's Minstrels; Nellie Willard, Waifs of New York Co.

HARRY DENING, the lad who met a fearful fate in a burning hotel at Kearney, Neb., last week, where the Warden Dramatic company was stopping, was the son of a poor widow who resides in the old Star Theatre building, in the Third Ward, South Omaha. The poor boy leaped from a third story window of the burning building and died from the injuries sustained by the fall within two hours.

MARIE HUNTER FROHMAN opens her Spring tour at Plainfield, N. J., next Monday night, and plays until May 30. Among the benefits she will play at are the Press Club at Hartford on May 1, the Elks of Danbury, Conn., on April 10, and the G. A. R. Post at New Haven, Conn., on April 17. She will appear in a triple bill. Among her new people engaged are E. M. Royal and Jacques Martin.

NEGOTIATIONS are pending between Klaw and Erlanger and a strong female attraction, who will probably tour this country next season under their management.

THE SENATOR will finish its run at the Star Theatre early in May, when Mr. Crane and his company will go direct to San Francisco in a special Pullman car, to begin an engagement at the Bush Street Theatre on May 19. The cast will be the same as at the Star, with the exception of Jennie Karner, who is to retire from the stage on account of her approaching marriage. The part of Mrs. Armstrong will be played in San Francisco by Miss Penfield.

JAMES K. KEENE, through the medium of THE MIRROR, wishes to convey his thanks to the members of Charles McCarthy's One of the Bravest company for the handsome testimonial of regard with which they presented him at Buffalo March 29.

THE Blue and the Grey company, under the management of H. Williams, closed their season last Saturday in Cincinnati. The business throughout is said to have been most satisfactory. They will open in September next in Philadelphia with a new cast.

While playing in St. Louis last week the Boston Ideal thought they would be compelled to close their season abruptly on account of the sudden illness of Miss Ronald, one of the prima donnas. This calamity was happily averted by Miss Avery Strakosch, who generously sang the part of Leonora in Il Trovatore, at a few hours' notice.

GEORGE THATCHER carried out an ambitious programme last Thursday when he appeared in Boston in aid of the Boston Lodge of Elks, accomplishing the feat of giving two performances on the same day in two distant cities. He appeared in Boston at 11:30 A. M. and was back in Philadelphia in time to go on as usual at 10:30 P. M. at the Central, where he received an ovation.

ALFRED HENNEQUIN is writing a play for Madame Jansscek. It is said to be modern in every respect, and to be especially adapted to Madame Jansscek's style. The scene will be laid in Russia, and some of the incidents will involve modern realism and realistic effects. The play is to be completed by Oct. 1.

THE Davidson-Austin company played Guilty Without Crime last week in Brooklyn to good houses. The company are laying off this week, but will appear at Baltimore on April 7. A New York engagement is fixed for April 21.

On Saturday afternoon last it was decided by Manager A. M. Palmer and Herbert Brook, D'Oyly Carte's representative, that The Gondoliers should close its season at Palmer's on the 12th inst. Yesterday, however, a cable was sent over to Mr. Carte with a view to prolonging the engagement another week. Wealth may follow The Gondoliers, and Louis Aldrich and others are negotiating for the time.

THE receipts for the second week of the Kendals, at the Baldwin Theatre, San Francisco, reached \$11,000. For Saturday night next, their farwell performance, a double bill will be given, and the price of seats has been placed at \$5 each, which is the highest yet charged for any performance these artists have given in this country.

MASON MITCHELL closed his season in The Fugitive, at Brooklyn, on Saturday night. He will produce the play in San Francisco shortly, under contract to Jay Rial.

CHARLES W. KING has returned to this city after a short tour with Mrs. George S. Knight. During a recent vacation spent at his home in Cleveland Mr. King collaborated with Frank M. Wilcox, a prominent attorney of that city, in the production of a new war drama, entitled The Countersign, which will probably be seen in this city shortly.

HARRY P. STONE, formerly of the Union Square Theatre box-office and co-treasurer of the King Cole company, returned from Europe on the Teutonic last Friday.

DOCTOR BILL, a farce-comedy now running successfully in London, is to be the opening attraction at the theatre of the new Madison Square Garden.

FRED DART, a female impersonator, well-known on the minstrel stage, died in Philadelphia on Sunday, of consumption. He was about 31 years old, and was an Englishman. For several years he had been a member of Cameron's Minstrels.

THE three weeks' engagement of Booth and Modjeska at the Chicago Opera House, closed last Saturday night. The receipts for the engagement amounted to \$71,752.

AN unknown woman attempted to shoot Joseph Haworth on last Saturday night just as he was entering the Grand Opera House, Minneapolis, Minn., where he was playing Paul Kaurar. The actor claims that his assailant has been following him since he filled an engagement in Baltimore, and he believes that she is insane.

THE English and European contingents of Tony Pastor's road company, now playing at his theatre in this city, arrived from England last Friday on the Teutonic.

JAMES F. TIGHE has been engaged by J. H. Gilmour to play the part of Jim Burleigh in Master and Man. The company is laying off this week and will resume their tour next Monday night in Jersey City. The season will close on May 19, and then Mr. Gilmour will go to San Francisco to produce Master and Man, and My Jack. Master and Man's next tour will open at the National Theatre, Philadelphia, on August 24, and time for next season is now almost all booked. It is quite likely that Mr. Gilmour will be seen next season in a new play which is now being written for him by a gentleman lately on the staff of the Century. It is a play that will appeal especially to lovers of the turf, and the principal scenes were originated by Mr. Gilmour.

It is said that James T. Powers will star in a farce comedy next season.

WILLIAM REDMUND, of the Redmud-Barry company is to star alone next season, it is said.

BRANCH O'BRIEN left for the West on Friday, in advance of Adels Payn's Dead Heart company.

WILLIAM GILLETTE starts for the South today (Wednesday) for his health. He will be gone some time, and during his absence will probably finish his new play.

H. S. TAYLOR has purchased a new English sensational melodrama which will be produced by Jefferson and Taylor.

THERE will be a revival of The Private Secretary in this city this Spring.

THE special season of The Schatchen, with M. B. Curtis and Lewis Morrison in the leading parts, will open in Rochester on the 21st inst. at the New Lyceum Theatre.

FROM '61 to '65, Duncan B. Harrison's new play, is to be produced next season.

It is positively settled that The Old Homestead will not go to London this Spring, as the time that was booked for it at the Princess Theatre has been given over to the London production of Shenandoah. The matter has been kept quiet for some time, but this fact explains Mr. Hayman's sudden departure.

GEORGE L. SROUT, who was formerly with Edward Harrigan, and who is the new director of the Theatre Comique in Harlem, will shortly put in a stock company there.

VENTILATORS and a cooling apparatus that will work are to be among the improvements introduced into the Star Theatre this Summer.

THERE is talk of a testimonial being given shortly to Joseph P. Reynolds, the manager of the Fifth Avenue Theatre. Mr. Reynolds is a courteous, popular and whole-souled gentleman and his friends are many, so that the success of the affair is already assured.

JOSEPH BROOKS produces The Balloon at the Star Theatre on July 21. With it will be produced a one-act piece by Gus Thomas entitled A Woman of the World, with Georgie Drew Barrymore in the leading role.

SYDNEY ARMSTRONG signed yesterday (Tuesday) with Charles Frohman for this Summer and next Winter. She will play in Mr. Frohman's New York company. Maude Adams and her mother, Annie Adams, also signed with his company.

THE new lithograph of the Gladiator, from the establishment of W. G. Morgan & Co., which has been made for MacLean and Prescott, is spoken of as one of the best that the firm has ever turned out. It represents Mr. MacLean in the arena after two successful combats. The picture is very striking. The Chicago Bank Note company has also finished a new Spartacus three-sheet for the tragedian.

SHENANDOAH's last night in this city, April 19, will be made a notable event. A number of the people who have played prominent parts in the cast are to appear in it again, several of them playing one part on the night in question. General Sherman and other distinguished military men are also to be present.

GEORGE H. RICKETTS has been engaged for the Thomas E. Shea's company for next season. He will join early in May for a Summer tour of eleven weeks along the coast of Maine.

TONY FARRELL, the popular Irish comedian and vocalist, will star next season as Jerry, in The Irish Corporal. This military comedy was the last work of the late Elliot Barnes, and is said to be a play of unusual strength.

PRINCE AND WEST report phenomenal business in Georgia. Monday's receipts are said to have attained \$1,000.80.

THE benefit given to Harry Sanderson at Tony Pastor's Theatre on Thursday afternoon last was attended by an audience of which actors and professional people formed a large portion. The programme presented was an entertaining one including the names of many variety artists of merit. Harry Kennedy gave his clever ventriloquistic specialties and added a remarkable feat of memorizing which was enthusiastically applauded. Ella Wessner sang and George Murphy made the audience smile at his imitation of a boy-cotted opera singer. During an intermission Mr. Sanderson came on the stage and thanked all his friends including Mr. Pastor—who had presented him with a royal gift—a purse of \$300 in gold.

HARRY DAVENPORT, the brother of Fanny Davenport, was married to Isabel Archer in San Francisco on Sunday, the 23d inst. The ceremony took place at Trinity Church at 2 o'clock in the afternoon and was performed by the rector, Rev. Dr. Read. Mrs. J. R. Grimmer was bridesmaid and Hugo Toland best man. Immediately after the happy event Mr. and Mrs. Grimmer gave a breakfast in honor of the newly wedded couple at the Baldwin Hotel. Among the gifts received by the bride were a pair of diamond earrings from Fanny Davenport and a silver tea set from Mrs. Grimmer. Mr. and Mrs. Davenport were both members of the Grimmer company now playing at the Alcazar in San Francisco.

JACOB LITT wires from Milwaukee that thus far Holy Week has not interfered with excellent business at the Bijou.

VIOLET MASCOFFE has arranged a *pas-de-trois* which will be introduced in the farce-comedy that Charles W. Bowser produces at Richmond, Va., on April 7.

FRANK GIRARD is reported to have made quite a hit as Uncle Joe in J. K. Emmet's play of that name.

ROBERT NEIL has returned to the cast of The World Against Her.

THIS report that Harry Hines had purchased the farce comedy U. S. Mail, and would produce it next season under the title of Mail Pouch 210, is denied by the author of the piece, G. C. Jenks, of the Pittsburg Press. It will go out on the road under the original title next season.

THE WHITE SLAVE company closed its season of thirty weeks at Newburg, N. Y., last Saturday night, after a successful tour under the management of Harry Kennedy. It will not go out next season, but the following one it will be put on the road in an elaborate manner.

ACCORDING to Manager Daniel Frohman, David Belasco has severed his connection with the Lyceum Theatre by mutual consent, as there was nothing further for him to do there. Hereafter he will stage-manage his own plays, which is all that he has been doing heretofore.

DAVID HENDERSON, in connection with E. J. Jackson, has taken the lease of the new theatre to be built on Penn Avenue, Pittsburg, at an expense of \$200,000. The present buildings are to be torn down on May 15, and it is expected that the new house will be ready to open Oct. 1.

THE Captivi, one of the finest comedies of Plautus, will be produced in the Latin text by the students of St. Francis Xavier College, West Sixteenth Street, this city, shortly after Easter. One of the standard English translations of this ancient Roman play will probably be produced at this institution later.

AMONG the new people engaged for Colonel McCaull's Opera company, which will most probably play a Summer engagement at Palmer's Theatre, is R. F. Cotton, at present of the Our Flat company; Helen Bertram and Messrs. Murphy and Tanner.

WILLIAM TERRIS has signed to go with Henry Irving for the next three years.

REHEARSALS of Money Mad are now being held at the Standard Theatre, which will open with the play next Monday evening.

QUITE a number of novelties are promised for the Treasures' Club Benefit which takes place on the 20th inst. at the Broadway Theatre. Among them is the first appearance of Isabelle Evesson as a vocalist. She will sing Ra-shandis' song "Alla Stella Confidante"—("Bright Star of Love.")

Mrs. TONY PASTOR is to give a concert for the benefit of St. Joseph's Home for the Aged at Tony Pastor's Theatre next Sunday night.

It is stated that Hyde, the ticket speculator who shot Turnbull, supplements his regular business by occasionally backing theatrical companies. Two well-known speculators in this city have furnished funds for some of the biggest dramatic enterprises on record.

THE chorus of the De Wolf Hopper Opera company is hard at work rehearsing Castles in the Air at the Star Theatre.

THE Kiralfys are together again and will present a revival of Around the World in Eighty Days at Niblo's Garden next month.

THE first performance in England of Paul Kaurar will take place at the Drury Lane Theatre on May 10, with Wm. Terris and Miss Millward in the leading roles.

THE following people have been engaged for E. D. Tannehill's Struck Gas company: Fred Matthews, Hattie Haynes, Florence Hastings, T. G. Ford, Lillian Harper, Mr. Bradbury, Ed P. Temple and others. This company opens a New England tour at Holyoke on next Monday night.

ZIG-ZAG has reverted back to Frank Tannehill, Jr., its author and owner, by limitation of contract by W. W. Tillotson, and he has leased it to H. Frank Moulton, of Laconia, N. H. It will now go out on a California tour, opening at Omaha on April 7. The company will be rehearsed under Mr. Tannehill's direction, and John P. Slocum will be the business manager of the company.

MANAGER FRED ZIMMERMANN, of the Chestnut Street Opera House, Philadelphia, and Manager Brooks, of W. H. Crane's company, were perplexed a few weeks ago over finding some suitable attraction for the week of March 24, so that The Senator could continue its run in New York. Mr. Zimmermann wired E. A. McFarland, manager of the Old Homestead road company, offering that attraction the week, but the latter could not accept, as Philadelphia and Boston was reserved territory for Denman Thompson after his run in this city. After considerable work, however, Mr. McFarland obtained permission from Mr. Thompson to play in Philadelphia to accommodate Mr. Crane and the managers. The result was that the week was played, the gross receipts amounting to \$11,275.25, which is phenomenal for the week preceding Holy Week.

MATTERS OF FACT.

W. W. Randall, 1145 Broadway, this city, is booking the time for W. A. Brady's *After Dark* and his spectacular production of *An Irish Arab* with Bobby Gaylor as the star.

The English and American rights of *Ca-price* for next season are for sale.

The entire furniture, fixtures, scenery and stage properties of the Brooklyn Theatre are to be sold at the close of this season.

An illustration will be found elsewhere of a scene from *King Rene's Daughter*, one of the plays constituting Marie Hubert-Frohmman's triple bill. This young artist on the same evening appears as the Blind Princess in *King Rene's Daughter*, that dream-like ideal of poetic child-like innocence and budding womanhood, Nancy Scott, the simple-hearted, pathetic little mountain maid in *Snow Bound*, and *Fleur-de-lis* that embodiment of intriguing, laughing, pouting, cooing coquetry in her laughable Frenchy trifle, *False Charming*. Three girl parts all of the same age and with no mark characteristic of face or figure to assist the artists. The versatility which Miss Hubert-Frohmman displays in the impersonation of these roles is remarkable and gives promise of a brilliant career in her chosen profession.

J. O. Nilson, proprietor and manager of the Vendome Theatre, Nashville, Tenn., desires to correspond with comic opera managers with a view to opening a Spring and Summer season of light opera at popular prices.

The New Griswold Opera House at Troy, N. Y., will be a comparatively new theatre at prices ranging from twenty-five cents to one dollar. The house will open Sept. 1 with *Charity Ball*, followed by *Shenandoah*, *Maggie Mitchell*, J. K. Emmett, *The Great Metropolis*, *Prince and Pauper*, *Rose Coghlan*, *Scandal*, *Mantell*, *Sothorn*, *Natural Gas*, *Midnight Bell* and other first-class attractions.

By special arrangement with the authors of *Among the Pines*, J. P. and F. W. Wilson, the Tavernier Brothers will put a grand scenic production of that play on the road next season. This romantic drama of life way down in Maine will be presented by a strong company including specialty artists, male quartette, a bevy of pretty children and a real saw-mill in full operation. Gustave Frohman is booking the time.

It is reported that several first-class attractions will be handled next season under the management of the Winnett Amusement Exchange. Charles Erin Verner's new version of *Shamus O'Brien* is nearly all booked for next season, which will be of forty weeks' duration. F. W. Stevens continues to represent T. H. Winnet at his office in this city.

Clara Rainford and the child actress, the "golden-haired fairy," Little Lillian, are at liberty.

H. A. Thomas and Wylie, the art lithographers of 130, 132, 134 West Twenty-fourth Street, this city, are reported to have engaged the best sketch and lithograph artists in this country. They announce that they intend to surpass the work previously done at their house. This firm keeps stock lithographs constantly on hand.

Charles B. Hanford, who has been four seasons with the Booth-Barrett-Modjeska combination, will sever his connection with that organization at the end of this season, and is at liberty for leading business for next season.

The New Summer Theatre, located in Troost Park, Kansas City, Mo., will open May 19, and a strong attraction is wanted for that date. The management also desire to hear from light opera, farce-comedy, minstrel and extravaganza companies en route to and from California.

The Casino, Middletown, N. Y., is a ground-floor theatre, with a seating capacity of 1,000. The house is steam-heated, lighted by both gas and electricity, has been newly decorated, carpeted and equipped with new scenery. Middletown is a manufacturing town of 15,000 inhabitants, with adjacent towns to draw from. The house, managed by Thomas W. Corey, shares only and plays first-class attractions at popular prices.

DELIGHTFUL REMINISCENCE.

Kansas City Star.

In the current issue of THE DRAMATIC MIRROR Laurence Hutton has an article on Tom Robertson's delightful play *Casta*, which he calls "a half-forgotten comedy." The veteran critic indulges in the luxury of delightful reminiscence and gentle eulogy, and urges a competent revival of the famous piece.

AN ABLE AND DIGNIFIED REPRESENTATIVE.

Chicago Chaff.

Max O'Rell had a splendid paper in last week's DRAMATIC MIRROR entitled "The Modern English Stage Through French Spectacles." Mr. Harrison Gray Fiske is publishing a journal of which all player folk and theatrical managers are proud. It represents the dramatic profession of America in an able and dignified manner.

UNDOUBTEDLY TRUE.

Boston Post.

THE DRAMATIC MIRROR thinks that "the tendency is to sustain the pay of good actors and reduce the pay of ordinary actors," and that "the strong stars and companies stay out as long as they wish, and that the weak stars and companies stay out as long as they can." This is an epigrammatic way of putting it; and the discriminating theatre-goer, who has every reason to wish for the survival of the fittest on the stage, will hope that it is true.

EMMA HOLZWARTH, please send your address to your mother, 30 New Street, Newark, N. J.

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A GREAT TRIUMPH.

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Under the direction of Mr. JOSEPH BROOKS.

Seats reserved two weeks in advance.

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Evenings at 8.

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Irish Comedians and Authors, and the best porters of their great song, "DOWN WEST MOUNTAIN."

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The Unparalleled Funny Story Teller, Mimic and Wit. Special and first American engagement of the Star of Erin.

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First American appearance of THE THREE DELEVINES, Grottesque Trio in Satanic Comedy.

All this week at Tony Pastor's Theatre; April 6, Easter Week, Central Theatre, Philadelphia.

April 14, BROOKLYN.

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"Little Lillian" is one of the loveliest, if not the loveliest, of all child actresses upon our stage to-day—gentle and beautiful as a flower. Her deep interest, her entire sense of her role, was an example to many around her.—Boston Globe.

"Little Lillian," graceful and winsome, was one of the fascinating figures of the play. Her dainty presence lightens up the scene. She is delightfully child-like.—Boston Herald.

A tiny vision of charming manners, and rare dramatic instinct.—Boston Herald.

The child, "Little Lillian," shows sense and intelligence in a remarkable degree.—Boston Transcript.

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H. C. MINER'S NEWARK THEATRE, Newark, N. J.

(Cable address, "ETKA.") Address all communications to H. C. MINER, People's Theatre, N. Y.

H. C. MINER'S GRAND THEATRE, Detroit, Mich.

H. C. MINER'S BOWERY THEATRE, New York.

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IN OTHER CITIES.

CINCINNATI.

The Emma Abbott Opera co. finished a very successful week's engagement 29 at the Grand. Several of the co., notably the star and her tenor, Michelena, were suffering severely from colds, but the several operas were given in a manner that was entirely satisfactory to the clientele of the Grand. The Rose of Castile was given 26 to a large audience and afforded the co. an opportunity of rendering Balte's delightful opera in superb style, the cast including Abbott, Annandale, Michelena, Broderick and Allen. The Gondoliers week of 31. Booth and Modjeska April 7.

At Henck's Spider and Fly drew largely during the week ending 29. The co. is a very clever one, including Hilda Thomas, who made a distinct hit with her singing, the Allen Sisters, Bessie Cleveland, the Dare Brothers and other specialists. Carleton Opera co. week of 31. Kellar April 6.

The attraction at Havlin's for the week ending 29 consisted of J. H. Wallick in his new play, Sam Houston. The play is decidedly sensational in its tone, and appeals principally to the gallery element. The cast and staging were satisfactory. The Fakir week of 31. A Pair of Jacks April 6.

The Blue and the Grey proved an attractive card at Harris' week ending 29. The work of W. H. Murdock, J. W. McAndrews, Marguerite Pierce, Sam Ryan, Stella Bara and W. H. Thompson was especially commendable. The battle scene in the fourth act was a feature of the performance. Dan McCarthy's True Irish Hearts week of 31.

Reilly and Wood's Specialty co. paid the People's a return visit week ending 29 and duplicated the success of the previous engagement. Bellorini's jugglery, Florence Miller's singing, the Woods' specialties and the acrobatic act of the Byrre Brothers scored pronounced hits. The Bennett Brothers' Specialty comb. week of 31.

Manager Rainforth, of the Grand, has gone to New York.

Bessie Cleveland, of the Spider and Fly co., is a resident of this city.

Louise Montague joined The Gondoliers comb. in this city 31.

The benefit given W. E. Jones, treasurer of Havlin's, at that house 31, was a financial success.

Manager John H. Havlin is of the impression that the Lenten season is being more rigorously observed this year than ever before.

Manager R. E. J. Miles is looking after the Grand in the absence of Harry Rainforth.

BALTIMORE.

Rosina Vokes and her comedy co. gave a series of highly enjoyable performances at Ford's Opera House week ending 29 to large and appreciative audiences. The bill each evening was made up of three short comedies, and the complete manner in which they were presented left nothing to be desired. The co. supporting the star this season is the best she has ever had with her. The excellent work of Felix Morris was specially laudable. Courtenay Thorpe and Elsin Lombard also deserve mention. Little Lord Fauntleroy week of 31.

At Harris' Academy of Music the Amberg German Opera co. closed a week of excellent business 29. The house was packed all the week, and the S. R. O. sign was frequently seen in front of the window. The repertoire was varied and attractive. The feature of the engagement, however, was the first appearance here of Herr Streitsmann, the tenor, who proved an artist of decided ability. The co. was strong in principals and chorus. During Holy Week the house will be closed. The Stepping Stone week of 31.

The attendance at the Holiday Street Theatre week ending 29 during the engagement of Edward Harrigan in Old Lavender ranged from fair to good. House closed Holy Week. Louis James week of April 7.

My Partner drew two well-filled houses daily at Forepaugh's Temple Theatre during the week ending 29. The heroine, Mary Brandon, was well played by May Hosmer and the two partners were in good hands with J. P. Pike and F. Chapman. E. P. Sullivan and Rose Stahl week of 31.

Harry Williams' Own Specialty co. gave a good variety bill to good business at the Monumental Theatre week ending 29. Irvin Brothers' Big Specialty comb. week of 31.

Edward Hanson's One of the Finest was presented at the Front Street Theatre to very large business throughout the week ending 29. This piece is the best tank play ever witnessed in this city. Edwin Ryan made a hit as Captain Mielner and the supporting co. was capable. Dan Kelly in After Seven Years week of 31.

The three leading theatres here will be closed Holy Week.

Some of the friends of Tunis Dean, the deservedly popular manager of the Academy of Music, presented him on last Friday night with a pair of diamond cuff buttons.

ST. LOUIS.

Richard Mansfield's engagement at the Olympic Theatre during the week ending 29 was an artistic and financial success. The repertoire comprised King Richard III., A Parisian Romance, Dr. Jekyll and Mr. Hyde, and Nora. Mr. Mansfield was strong in all of his roles, but particularly so in A Parisian Romance. His co. is a good one, and the stage settings and scenic effects were very fine, and especially so in King Richard III. Booth-Modjeska week of 31.

The Boston Ideals at the Grand Opera House did only a fair business. The co. in many respects was a good one, but on several nights changes in the cast were made, weakening it materially. A repertoire was given, comprising many of the old and favorite operas. Roland Reed week of 31.

Natural Gas at Pope's Theatre drew very large audiences. J. H. Wallick week of 31.

Louis Evans presented Our Angel and

The Buckeye at the People's Theatre week ending 29 to good business. Miss Evans made many new friends and pleased her old ones with her clever work. Co. good. Wages of Sin week of 31.

On the Frontier at the Standard Theatre during the week. Tom Sawyer week of 31. Treasurer C. E. Huls and Doorkeeper Harry Knapp of the People's had benefits during the Lizzie Evans engagement.

If Richard Mansfield's co. are unable to appear in Louisville week of 31, they may remain in this city and play for the benefit of the sufferers under the management of the local press, provided arrangements can be made for a theatre.

CHICAGO.

The Booth-Modjeska engagement closed at the Opera House with a performance of Richelieu, one of Mr. Booth's most finished impersonations, and the house was crowded nightly. It is rarely that theatregoers have an opportunity to see the legitimate drama presented so admirably as during the three weeks of this engagement, and that it was appreciated to the fullest extent is a credit mark for the public. Don Caesar and Mary Stuart were given 27, affording Mr. Booth a chance to show his comedy powers, and Mme. Modjeska in the role of the ill-fated Queen, an occasion which she made memorable by the excellence of her work. Bluebeard, Jr., returns week of 31.

Dan Frohman's co. and Elsie Leslie in Prince and Pauper experienced another prosperous week at Hooley's, large and fashionable audiences being the rule. The play is well written and the cast is strong, little Elsie carrying the dual role with wonderful appreciation of its meaning and really remarkable power in the strong passages. The play will be seen another week and the prospects are that it will be the largest of the engagement. Charles Arnold in Hans the Boatman, April 6.

Clara Morris continued to draw good-sized audiences to McVicker's, appearing in Camille, L'Article 47 and The New Magdalen. Bootles' Baby week of 31.

Cora Tanner had a fairly successful week at the Grand Opera House. The performance of Fascination is smooth and full of sustained interest, due in large measure to the capital acting of Harold Russell, Charles Coote, P. A. Anderson and Eleanor Carey. The entire cast is much above the average. Herrmann's Vaudeville week of 30.

J. B. Polk in The Silent Partner met with fair success at the Columbia. The play is rather clever in its way, but the co. seem to be straining to make it go, and many of the situations are forced. It remains another week.

Rehan's co. in Lottery of Love met with a warm welcome at the Haymarket. The cast is excellent, and the comedy goes with refreshing vim. Captain Swift week of 31.

Devil's Mine, a wild and weird jumble of absurdities with some excellent scenery to help it along, found favor with the patrons of Havlin's. Edgar Selden in Will o' the Wisp week of 31.

The Shanty Queen, with T. J. Farron and Amy Lee amused large audiences at the People's. The Main Line week of 30.

At the Windsor, the capital play Captain Swift, drew large and appreciative audiences. Arthur Forrest carries the title role in a dashing and artistic style. Margaret Mather 31.

At the Criterion, The Old Oak Bucket pleased the patrons. Broommaker of Carlsbad week of 31.

James Reilly, the German dialect comedian, had fair success at Little's Standard Theatre in The Broommaker of Carlsbad. Helen Blythe in A Mother's Love 30.

At Jacobs' Clark Street Theatre The Silver King was witnessed by good-sized audiences. Woman Against Woman week of 31.

At the Academy, Corinne in Monte Cristo, Jr., met with her usual success, and danced and sang her way into the favor of the public. Under the Lash week of 31.

PHILADELPHIA.

The average of business for week ending 29 was remarkably good.

The Old Homestead played to crowded houses at the Chestnut Street Opera House. At every performance even ladies were to be seen occupying available standing room. The performances were quite satisfactory. Faust Up to Date week of 31.

The Private Secretary, with Mr. Gillette in the title role, drew good houses at the Chestnut Street Theatre. Mr. Barnes of New York week of 31.

At the Broad Street Theatre, The Gondoliers pursued the even tenor of its way.

Henry E. Dixey in The Seven Ages played to excellent business at the Walnut Street Theatre. The play, if such it may be called, was favorably received. It remains another week.

Robert Mantell in The Corsican Brothers played to crowded houses at the Park Theatre. He presented Monarchs at the two matinee performances. Held by the Enemy week of 31.

Duncan B. Harrison, in The Paymaster, played to a satisfactory business at the Arch Street Theatre. The Jefferson-Florence co. week of 31.

The sensational drama, On the Trail; or, Daniel Boone, the Pioneer, played to good business at the National Theatre. One of the bravest week of 31.

The combination of Rich & Harris' two organizations, the Boston Howard Athenaeum co. and the Two Macs Specialty co. at the Central Theatre drew overflowing houses at every performance. The orchestra during the latter part of the week was placed upon the stage, and although there was no advance in prices, the receipts amounted to \$8,500.30. The Night Owls week of 31.

The Two Wanderers played to fair houses at the Standard Theatre. Lights and Shadows week of 31.

Hand Kicks drew well at Forepaugh's Theatre. My Partner week of 31.

The Wilbur Opera co. played to good business at the Kensington Theatre. The Athina-

Collins co. in Checkered Life and Police Alarm week of 31.

Beacon Lights drew fairly well at the Continental Theatre. Go-Won-Go Mohawk week of 31.

J. Z. Little's World drew satisfactory houses at the Lyceum Theatre. Martin Hayden in Held in Slavery week of 31.

There was the usual good attendance at Carcerous' Opera House.

On Wednesday evening 26, Geo. Thatcher, the well-known minstrel, opened the performance at the Central Theatre and then, by permission of Messrs. Rich and Harris and Manager Gilmore, left for Boston, where he appeared at the Elks' benefit on Thursday morning at 11.30. Leaving Boston at noon and New York at 7.20 p. m., he reached this city at 10.10, and twenty minutes later appeared upon the stage at the Central, thus having accomplished the feat of playing in Boston and in this city upon one and the same day.

CLEVELAND.

Henderson's Gondolier co. opened to a very large audience at the Opera House 24 and played to good business all the week. The co., though giving a fairly pleasing performance, does not rise to a high professional standard, leaving something to the imagination of the audience. It is, however, in a state of transition, changes in the cast being frequently made. Manager Henderson will, before long, have a co. that will please both himself and the public. Charles H. Drew, the Giuseppe of the cast, is a pleasing comedian of comparatively quiet method, and likewise a Cleveland boy. Louise Paulin sang Tessa's music very sweetly. Spider and Fly week of 31.

Bootles' Baby, with Kate Claxton, Charles Stevenson, and very nearly the original Madison Square cast, has been doing well at the Lyceum this week. C. W. Gathorne, who leaves the co. Saturday night, does neat work as Captain Lacy. Several changes have been made in the Mignon of the cast since Gertie Homan made a hit last Summer. Fortunately, it is now in competent hands. Little Zuzi Baker is a bright and unaffected little actress. It is absolutely refreshing to hear a stage child say "Mamma," with the accent on the first syllable, and this, to her credit, she does. Little Lord Fauntleroy, with Tommy Russell and Ray Maskell, week of 31.

Dowling and Hason in The Red Spider (ugh!) and Nobody's Claim have done the usual large business at Jacobs'. Rag Baby next.

Rueben Glue has had fair-sized audiences at the Star. Reilly and Wood's co. play a return engagement next week.

After this week's engagement the Duff co. divides its forces, part going to New York to give Mikado, and part to Boston to sing Pinafore with a chorus of Bostonese extraction. They will be united again for the Louisville engagement. Louise Montague, of quondam \$50,000 beauty fame, arrived 25 to join the Gondoliers co. Miss Montague will succeed Miss Reed as Giametta, probably appearing next week in Cincinnati. It is said that she has spent fifteen months in Paris under the tutelage of Marchesi. Miss Reed will return to her home in New York for a brief rest.

SAN FRANCISCO.

MARCH 25.

Mr. and Mrs. Charles Kendal are continuing their success at the Baldwin Theatre. A Scrap of Paper and Impulse were presented this week. Queen's Shilling and The Weaker Sex next week. The Bostonians will open April 7.

Aronson's Casino Opera co. is crowding the Bush Theatre at every performance. Erminie did a very large week's business, which Nadjy is repeating. Hallen and Hart in Later On April 7.

James O'Neill is playing Monte Cristo to very small audiences at the California. Evangeline and Shenandoah next.

M. B. Curtis is filling an open date at the Grand Opera House with Sam'l of Posen, which he promises faithfully will be his last appearance as the commercial traveler. He is cleverly supported by Albena De Mer, his clever wife, and the new stock co. A Dark Secret week of 31.

Joseph Grismer and Phoebe Davies are playing a very satisfactory engagement at the Alcazar. The Tigris is on at present, and The Burglar will follow Monday.

Von Suppe's comic opera, The Gascon, is entirely new in San Francisco, and was heard for the first time at the Tivoli Opera House last night before a very large audience. Your correspondent was unable to attend. The critics discuss it at some length this morning, and very favorably.

The Orpheum reopens Sunday evening. Managers Walter and Mohr were well satisfied, and Hyde's Vaudeville co. thoroughly pleased the audience.

Harry Davenport and his pretty wife, Miss Archer Davenport, have been engaged by Mart Hanley for Harrigan's, New York, next season.

May Gallagher joined the Kendal co. last night, appearing in A Scrap of Paper.

Celia Alsberg has been given the late Gracie Wade's place as leading lady of the Frederick Ward co.

KANSAS CITY.

Nat Goodwin presented his new play, A Gold Mine, to good audiences at the Coates week ending 29. Mr. Goodwin's impersonation of the American abroad was excellent, and the witty and humorous lines in the play evoked much laughter and applause. The co. was a capable one, Isabelle Coe appearing to much advantage in her part. Emma Juch Opera co. April 3-5.

The lectures of George Kennan drew very large audiences at the Warder Grand 24-26, and were highly enjoyed by all who attended. Hallen and Hart 27-30.

Farce-comedy at the Gillis week of 24. The Pat Men's Club was presented by a fairly capable co. to a good week's business. Shenandoah 30.

A Legal Wreck at the Ninth Street week

ending 29, proved a good and meritorious attraction. The play has many bright and ludicrous situations, but enough of the serious element to make it entertaining and pleasing. A Pair of Kids, 31; The Fakir, April 7.

The bill for the third week's engagement of Maud Atkinson at the Midland was The French Spy. Good houses attended and the week proved about the best of the entire engagement. Quite a good deal of interest centered in the sword contest at every performance, between Captain Phelan, of this city, and an unknown. A Cold Day 30.

J. J. Lodge, who has been the assistant manager of the Midland, is now manager of the house since it went into the hands of a receiver.

Manager Crawford was successful in the ejectment suit brought against him by Mr. Henry for possession of the Warder Grand. The acknowledgment of the deed of trust under which Mr. Henry bought the house was defective, and the court found that such being the case, the deed of trust was not constructive notice to Mr. Crawford when he leased the house. The case will be appealed in the Supreme Court by Mr. Henry, but as it will not be reached in that court, in all probability for two years, Mr. Crawford will be left in possession for the greater portion of the time his lease has yet to run, even if he should be finally beaten.

BROOKLYN.

Master and Man which was presented week ending 29 at the Grand Opera House proved one of the strongest attractions of the season. The Daisies in Upside Down did well 31. Frank Daniels in Little Puck April 7.

At the Park Theatre, Stuart Robson in the Henrietta attracted very good houses all the week. The New York Casino co. opened in The Drum Major 31 to an overflowing house. The same bill will be presented April 1 and 2; Nadjy 3, and Erminie 4, 5. Wilson Barrett 7.

The Fugitive, as interpreted by Mason Mitchell and his not very strong co., drew good-sized audiences at the Brooklyn Theatre. Atkinson's co. in Peck's Bad Boy did well 31.

The Criterion Theatre was occupied by amateurs week ending 29. It will be closed during Holy Week, reopening April 5 with the Standard Opera co. in Iolanthe.

The McCaull Opera co. in Clover had a prosperous week at the Academy of Music. The long talked-of performance of Parsifal occurred 31.

Gus Hill's co. had a very successful week at the Gaiety Theatre. Nelson's World co. drew well 31. The Gaiety Folly co. April 7.

A specially selected co. filled Hyde and Belman's Theatre at every performance. Harry Williams' co. opened to large business 31.

BROOKLYN, E. D.

Frohman's Our Flat drew crowded houses week of 29 at Lee Avenue Academy. Alice Harrison as Bella, the Servant, made a decided hit. Co. good. Roberts' Pantomime and Specialty co. 31. Rosina Vokes in repertoire April 7.

The Burglar did an excellent business at the Amphion week ending 29. Stuart Robson in The Henrietta week of 31.

Milton and Dolly Nobles in From Sire to Son packed the Novelty week ending 29. Wood-St. John Dramatic co. week of 31.

Guilty Without Crime was presented by Dore Davidson and Ramie Austin to good business at Jacobs' Lyceum week ending 29. Queen of the Plains week of 31.

BOSTON.

The McCaull Opera co. at the Tremont week of 31 is a decided improvement on the London Gaiety, which closed a successful engagement 29. Clover is a charming piece, full of catchy music and is capably staged and sung.

The Howard Athenaeum Specialty co. is fulfilling its Spring engagement at the Globe. Since its last appearance here two strong specialties have been added to the co., Brunin, the French grotesque, and M. de Blanche, the magician and illusionist.

The Exiles is again the attraction at the Boston Theatre. It is one of the most striking spectacular plays presented in this city of late years, and never fails to draw full houses. It was purchased by Manager Tompkins from the author, Sardou, in Paris about fifteen years ago.

Julia Marlowe's second week at the Hollis Street opened with Ingomar 31. During the remainder of the week she plays The Hunchback, Twelfth Night and Pygmalion and Galatea.

Herrmann, the magician, is at the Park. Pinafore, at the Grand Opera House, promises to be very successful. The co. is an unusually strong one.

Ferguson and Mack's Comedy co. is at the Howard this week with an amusing piece, McCarthy's Mishaps.

The twelfth annual benefit of the Elks was given at the Boston Theatre on last Thursday as announced, and was a most remarkable success. The demand for seats was so great that the price rose on the morning of that day to \$10 and \$15, and it was estimated that there were over a thousand applicants at the ticket office after the house was filled. The performance lasted from 11 a. m. to 6 p. m., and it was a noticeable fact that not fifty people left the house during the seven hours' performance. Not a failure occurred in the programme nor a jar in the performance. A banquet was served to those who took active part in the affair at J. M. Hill's new dining rooms immediately after the fall of the curtain.

AN EXHAUSTIVE OPINION.

The Press.

Judge Dittenhofer has written a very interesting, one might well call it an exhaustive opinion, as to the proper method of protecting a play, and has published it in Harrison Gray Fisher's Dramatic Mirror. After narrating the various steps leading up to ultimate protection, the learned Judge suggests that an amendment to the law, making it a criminal offense to take a play without the owner's consent should be secured.

CORRESPONDENCE.

ALABAMA.

MONTGOMERY.—Opera House (Geo. F. McDonald, manager): Mrs. George Knight in Over the Garden Wall to small business; two performances, 21, 22. Ovide Niska Concert co. (return engagement) to a large and delighted audience 21.—**THEATRE** (Geo. F. McDonald, manager): Primrose and West's Minstrels to very large business 21.

ARKANSAS.

HELENA.—Grand Opera House (F. B. Siger, manager): McCabe and Young's Minstrels played to fair business 21.—**ITEM:** Owing to high water the Grand has been closed for the last month.

LITTLE ROCK.—Capital Theatre (W. O. Thomas, manager): Lizzie Evans to fair business 21. Kara Kendal in A Pair of Kids to a good house 21. Co. did not give satisfaction.—**ITEM:** L. Rogers, in advance of Charlotte Thompson, is in this city.—Patti Ross plays return date April 26 for Manager Thomas' benefit.

CALIFORNIA.

SAN JOSE.—California Theatre (C. J. Martin, manager): Aronson's Casino Opera co. 12, 13, to fair-sized audiences. A Tin Soldier 21 to a full house.

SAN DIEGO.—D Street Theatre (Dodge and Wooler, managers): Frederick Ward in The Mountebank to the capacity of the house 21.—**LOUIS OPERA HOUSE** (J. Louis, manager): A colored concert co. known as the Jingles had a small house 21, giving a very indifferent performance.

STOCKTON.—Avon Theatre (Southworth Humphrey, proprietors): Aronson's Casino Opera co. in Erinie to a full house 12. Helen Lamont, being ill, did not appear. Laura Millard sang the title role very acceptably. A Tin Soldier to a top-heavy house 21. Bill Nye to a full house 21, every seat being taken.

VISALIA.—Armory Hall (M. J. Byrnes, manager): Frederick Ward in The Mountebank to fair business 17.

LOS ANGELES.—Grand Opera House (Harry C. Wyatt, manager): Frederick Ward presented The Mountebank 12 to a crowded house. Mr. Ward presented Richard III. at matinee and evening to large business although it rained in torrents. A Hole in the Ground 21, 22, to large business. Helen's Fantasia 21, 22.—**ITEM:** The receipts at Mr. Ward's engagement were \$1,075; \$300 matinee, and \$1,015, evening 21. The two latter during a pouring rain, too. In conversation with Mr. Ward he authorized our correspondent to state that he was extremely well pleased with his reception here, and regretted that he has curtailed his engagement from one week to two nights. Mr. Ward has booked here for a week next season and one week on the circuit.—Mr. Block, the advance representative of Hanlon's New Fantasia has billed the city like a circus for his attraction.

COLORADO.

PUEBLO.—De Reemer Opera House (Geo. M. Haight, manager): Rice's Evangelists co. returned 12 and played to a crowded house.—**ITEM:** The Grand Opera House is nearing completion. It is a very substantial and imposing structure, and when ready for occupancy will be one of the most complete theatres in this section of the country.

CONNECTICUT.

NEW HAVEN.—Hyperion Theatre (G. B. Bunnell, manager): Very large business was the rule at this house throughout the week ending 21. The Wife was presented 21, 22 to large audiences despite the rain. The Gondoliers drew S. R. O. 21, 22.—**PROCTOR'S OPERA HOUSE** (Proctor and Turner, managers): Ferguson and Mack's co. in McCarthy's Mishaps to good business 21, 22. The Stepping Stone 21, 22 to slim houses owing to the counter attraction at the Hyperion. The co. is a good one, including Frederic De Belleville.—**GRAND OPERA HOUSE** (G. B. Bunnell, manager): The Night Owls 21, 22 to packed houses. There were three cold days instead of one for a Cold Day co. 21, 22.—**ITEM:** During its engagement here, Sidney Rosenfeld offered a prize of \$50 to the Yale student who would write the best criticism on The Stepping Stone.

BIRMINGHAM.—Sterling Opera House (Jean Jacques, proprietor): Streets of New York to a small and disappointed audience 21. Old Jed Protty to a good house 21. Everybody well pleased.

WATERBURY.—Jacques Opera House: Bartley Campbell's White Slave 21 to a crowded house. Miss Amelia B. Edwards' lecture on Ancient Egypt 21 to a fashionable audience. A large audience greeted Richard Golden in Old Jed Protty 21. The co. received frequent and hearty applause.

HARTFORD.—Opera House (F. Proctor, manager): The Old Housewife drew overflowing houses 21, 22, being the first co. this season to display the S. R. O. The Ivy Leaf 21, 22 to only fair business.

WILLIMANTIC.—Looner Opera House (S. F. Loomer, proprietor): The Dear Irish Boy by Dan McCarthy to a small house 21. Old Jed Protty to a crowded house 21. Richard Golden as Uncle Jed was good. Dora Wiley captivated the audience with her sweet singing.

NEW BRITAIN.—Opera House (J. Claude Gilbert, manager): The Carl Fiero co. gave a very fine concert to a fair-sized house 21. The White co. 21; large business. Jed Protty co. 21; good business. The local Wheel Club bought the house for that night, paying \$500 for it.

BRIDGEPORT.—Proctor's Grand Opera House (C. Belnap, manager): Ferguson and Mack in McCarthy's Mishaps 21, convulsed a fair-sized audience. The Stepping Stone 21 to light business. Ivy Leaf 21, 22 to good attendance.—**HAWES' OPERA HOUSE** (R. Tomlinson, manager): The Wife 21 to good attendance. Lights and Shadows 21 to moderate business. The Night Owls 21, 22 to fair patronage.

DISTRICT OF COLUMBIA.

WASHINGTON.—Aronson's Casino co. drew large and fashionable audiences at Alhambra's week ending 21. Louis James week of 21. Rosina Vokes drew very large audiences during her week's engagement. Little Lord Fauntleroy opened to only fair business. Tommy Russell, Ray Marshall and Willie Edgington alternated in the title role. A Midnight Bell week of 21. Rose Corbin April 7. Rosina's Slave drew good houses at Harris'; Mattie Vickers 31. Leonora Brothers at Kerman's week of 21. Ida Henry Burlesque comb. April 7.—**ITEM:** E. Senator and Mrs. George E. Spencer are spending a week or two here. Mrs. Spencer is remembered as May Haver, of Daly's co. She appeared here in 1871 in Lemons and Big Bonanza. She has lost none of her good looks and is a very handsome woman.

DELAWARE.

WILMINGTON.—Proctor's Grand Opera House (Proctor and Souler, managers): The Stepping Stone drew fair houses 21, 22. Kate Parsell in The Queen of the Plains to good business 21. The May Howard Burlesque co. to well-filled houses 21, 22.—**ITEM:** Willie Abernethy's health is now much improved and she will shortly resume her tour.

GEORGIA.

AUGUSTA.—Grand Opera House (Sandford H. Cohen, manager): Katie Putnam in Erinie the Elf and Honor Bound to good business 21. Two Old Cronies 21; Mrs. George S. Knight in Over the Garden Wall 21. Primrose and West's Minstrels April 1.—**ITEM:** Harry Taylor, of the Katie Putnam co., received a telegram on Monday announcing the death of his father, and he went on to New York at once.

THOMASVILLE.—Opera House (J. W. Reid, manager): Willie Haver and Tom Brock presented Two Old Cronies to a good house 21.

COLUMBUS.—Springer Opera House (Chas. P. Springer, manager): Two Old Cronies to a large house 21.

SAVANNAH.—Savannah Theatre (Katie Putnam in Honor Bound and Erinie the Elf 21, 22. Performance satisfactory. Mrs. George S. Knight in

Over the Garden Wall 21 met with an enthusiastic reception.

ATLANTA.—New Opera House (D. P. Hamilton, manager): Adele Frost to fair business week of 21. Two Old Cronies 21.

ILLINOIS.

ROCK ISLAND.—Harker's Theatre (C. A. Steel, manager): A Soap Bubble 21 to fair business. Hans the Boatman 21 to a well-filled house.

ROCKFORD.—Opera House (C. C. Jones, manager): Margaret Mather in Gretchen to a good house 21.

STERLING.—Academy of Music (E. H. Purcell, manager): Arthur Rehan co. 21 in Surprises of Divorce to a large audience.

DECATUR.—Grand Opera House (F. W. Haines, manager): On the Frontier 21. Very poor performance to a slim house.

QUINCY.—Opera House (J. Schooneman, manager): Lillian Lewis in As in a Looking Glass to a small audience 21 owing to the unfavorable weather. Pearl of Pekin 21. Cleveland's Minstrels April 6.

CHAMPAIGN.—Walker Opera House (S. L. Nelson, manager): Beach and Bower's Minstrels 21 to a large and well-pleased audience.

ELGIN.—Du Bos Opera House (Sean and Jacobs, managers): Arthur Roberts Comedy co. to a fair house 21, giving excellent satisfaction in Surprises of Divorce.

DIXON.—Opera House (A. E. Truman, manager): A Noble Outcast to fair business 21. Play and performance mediocre. Gus J. Henge in Ole Olsen to good business 21.

SPRINGFIELD.—Chatterton Opera House (John H. Freeman, manager): On the Frontier by the Hardie and Von Leer co. gave a good performance to a fair and top heavy house 21. Rhoads Jr. 21. Roland Reed and an excellent co. presented The Woman Hater to an enthusiastic audience 21.—**ITEM:** Frank Blair and wife (Edith Murville) close with the Bluebird Jr. co. 21, and return to New York.—J. C. Medinger and wife close with the Hardie and Von Leer co. April 6 to return to New York.—A telegram from the manager of The Twelve Temptations co. states that that organization wish to cancel dates so as to close season.

ELKHART.—Dunley Theatre (Perry and Baber, managers): On the Frontier to a top-heavy house 21; True Irish Hearts to medium business 21; Roland Reed pleased a large audience with The Woman Hater 21; Margaret Mather in the Honey-moon to splendid business 21. Hans the Boatman 21. The Kindergarten 21.

GALESBURG.—New Opera House (W. P. Bailey, manager): Margaret Mather in Gretchen 21 to a good-sized and fashionable audience. All well pleased. Charles Arnold in Hans the Boatman 21; fair house. Fine performance. Little May Hansen made a great hit. Silver King co. in Silver King and The Bella 31, April 1.

PANA.—Hayward's Opera House (Louis Roley, manager): Kindergarten to fair business 21.

INDIANA.

INDIANAPOLIS.—Grand Opera House (Dickson and Talbot, managers): Captain Swift did a light business 21, 22. Hermann's Transatlantic Vandevilles proved a great drawing card 21, 22.—**ENGLISH'S OPERA HOUSE** (Dickson and Talbot, managers): The Spider and Fly 21; light house.—**PAUL THOMAS' Variety Co.** (Dickson and Talbot, managers): The Valida Sisters' Variety co. managed to crowd the house every night week ending 21. Mae Powers, late of the John Dillon co., has returned to her home in this city.—Theatrical business was injured during the past week, owing to the excitement occasioned by a disastrous fire, resulting in the death of twelve firemen. Dickson and Talbot have tendered the use of the Grand and English's theatres for the relief of the fire victims. The programme will consist of selections by James Whitcomb Riley, Mrs. Seguin-Wallace and the combined orchestras of all the theatres.—Hilda Thomas of the Spider and Fly co. resides in this city and visited relatives while here with the co.—Gus Williams is a member of the local lodge of Elks and was given a royal welcome by his brother members.

EVANSVILLE.—The Grand (M. J. Ray, Jr., manager): Hermann's Vandevilles delighted a large audience 21. Roland Reed in The Woman Hater 21, greeted by a large and enthusiastic audience 21. Support good.—**ITEM:** This was the fourth time The Woman Hater was booked in this city, but the first time it was ever produced. The late John T. Raymond died in this city on the night he was to produce it, and on two other occasions Roland Reed did not arrive in time owing to railroad wrecks.

GROVE'S OPERA HOUSE (T. J. Groves, manager): Walter Mathews 21.

LAFAYETTE.—Grand Opera House (F. E. D. McGinley, manager): Edgar Selden in Will of the Wisp 21, 22 to fair business. Chip of the Old Block 21 to deservedly poor business.—**ITEM:** Kitty De Lorne and George Neil joined Chip of the Old Block co. at Chicago last week.

SOUTH BEND.—Oliver Opera House (J. and L. D. Oliver, managers): Roland Reed in The Woman Hater 21, to a full house 21. Prince and Pauper 21.—**GOOD'S OPERA HOUSE** (J. V. Farrar, manager): True Irish Hearts to a good house 21.

ELKHART.—Buckley Opera House (J. L. Brodrick, manager): Mrs. Janaschek presented Nachter to a \$350 house 21.

CRAWFORDSVILLE.—Music Hall (Leslie Davis, manager): Carlton Opera co. in The Brigands 21 to a large and well-pleased audience.

MARION.—Sweetser's Opera House (E. C. Middleton, manager): Devil's Mine 21; fair satisfaction to a good house. Andrews's Opera co. 21 to a fair business. Rip Van Winkle 21.

NEW ALBANY.—New Albany Opera House (John Harbeson, manager): The Kindergarten to a large and well-pleased audience 21.

FORT WAYNE.—Masonic Temple (J. H. Simonson, manager): Choir under the auspices of the local Caledonian Society to a very large house 21; good entertainment. Frank Bayo in Wrecked and Davy Crockett to fair houses 21, 22. Two Sisters did not draw well 21. Lagardere to large business 21.

DELPHI.—Opera House (Lathrop and Lehnert, proprietors): Scott and Mill's Chip of the Old Block played a return date 21 to a crowded house.

VINCENNES.—Opera House (Frank Green, manager): Beach and Bower's Minstrels to good business 21. Spider and Fly 21 to a packed house. The performance was unsatisfactory.

MICHIGAN CITY.—Opera House (George C. Marsh, manager): Ada Gray, 21; poor business. Nashville Students to S. R. O. 21.

PERU.—Emerson's Opera House (S. C. Constant, manager): True Irish Hearts co. played to a fair audience 21.

TERRE HAUTE.—Opera House (Wilson Taylor, manager): Wilber Comedy co. week of 21 to good business.

IOWA.

FORT DODGE.—Fessler Opera House (Guy Rankin, manager): A large audience witnessed Newton Burns in Knock Arden, 21, and were very much disappointed. Mr. Burns himself was good, but his support was very poor.

SIoux CITY.—Peavey Grand Opera House (W. I. Buchanan, manager): A Possible Case 21 to small but delighted audience.—**ACADEMY OF MUSIC** (Collier's Refined Minstrels 21, 22.—**ELAS:** The Elks entertained the members of A Possible Case co. after the performance 21. A very pleasant time was had by all who were fortunate to attend.

FORT MADISON.—Fort Madison Opera House (E. Alton, manager): Aiden Benedict with fine support in Fabio Bonanni to good business 21, Blind Boone 21, small audience.

MARSHALLTOWN.—The Odeon (H. J. Howe, manager): The Kellogg Concert co. to a good business 21.

DES MOINES.—Grand Opera House (W. W. Moore, manager): George Kenna lectured on "Siberia" to packed houses 21, 22. Clara Louise Kellogg Opera co. did good business 21.—**POSTER'S OPERA HOUSE** (Wm. Foster, manager): Blanchford-Karsting Concert co. drew packed houses matinee and evening 21, and matinee 22. Pearl of Pekin drew very large houses 21, 22.—**CAPITAL CITY OPERA HOUSE** (J. S. Connolly, manager): Halliday's Colored Minstrels to large business 21, 22.

OTTUMWA.—Ottumwa Grand Opera House

(Edward Goodman, manager): A Soap Bubble co. had all their wardrobe and scenery destroyed in the Opera House fire, but they gave satisfactory performance with what they could pick up here, to good business, 21.—**ITEM:** The fire at Fairfield la. broke out in a drygoods store underneath the Opera House building, was entirely enveloped in flames before it was discovered. A Soap Bubble co. lost everything with the exception of the trunks of three of the ladies. They closed season here 21. A. J. Connolly and wife and Steve Corey left for New York. The remainder of the co. are going to Council Bluffs to reorganize for a Summer tour in the West with the same piece.

COUNCIL BLUFFS.—Dorsey Opera House (John Dorsey, proprietor): The Said Pasha Opera co. to good business 21.

MUSCATINE.—Turner Opera House (Barney Schmidt, manager): E. J. Connolly in A Soap Bubble to a crowded house 21. Aiden Benedict to a fair-sized audience 21.

BURLINGTON.—Grand Opera House (E. M. Washburn, manager): Charles Arnold in Hans the Boatman pleased a fair-sized audience 21. Blind Boone Concert co. 21 to a meagre audience. Pearl of Pekin drew a good house 21, notwithstanding the night was wet and stormy.

KANSAS.

WICHITA.—Opera House (L. M. Crawford, manager): Bunch of Keys to good business 21, 22. We, Us & Co. to fair business 21.

FORT SCOTT.—Opera House (W. P. Patterson, manager): A Bunch of Keys drew a good house 21. Audience only fairly well pleased.

LEAVENWORTH.—Crawford's Opera House (L. M. Crawford, manager): Pearl of Pekin to a large house at advanced prices 21.

TOPEKA.—Crawford's Opera House (L. M. Crawford, manager): Bunch of Keys 21, good house. Pearl of Pekin to an overflowing house.

KENTUCKY.

FRANKFORT.—New Opera House (Joseph L. Weitzel, manager): A large audience greeted The Fakir 21.

MAINE.

BANGOR.—Opera House (Frank A. Owen, manager): J. K. Emmet as Fritz, in Uncle Joe, to a large audience. Mr. Emmet gave one of the finest entertainments of the season, and can count on big business here at any time.

PORTLAND.—Theatre: Fleming's co. in Around the World in Eighty Days to good business 21, 22. The only Emmet, in his popular Fritz in a Honeymoon, played to fine houses, at advanced prices, 21, 22. The Boston Opera Co. gave their laughable operetta Who's Who to a most appreciative audience 21, and Messrs. Lodge, Paper and Gilbert renewed their former successes.

MARYLAND.

CUMBERLAND.—Academy of Music (H. W. Williamson, manager): Hamilton Harris presented in The Ranks to a small but well-pleased audience 21. The co. will lay off in Baltimore, Holy week. Two Old Cronies April 2.

MASSACHUSETTS.

ANDOVER.—Andover Opera House (A. C. Arthur, manager): Rhinehart Opera co. week ending 21 to very large business. Frederic Bryton in Forgiven 21 to a fair house.

BROCKTON.—City Theatre (W. W. Cross, manager): The Rents-Santley Burlesque co. to a large audience 21. The Cornet, finely staged and costumed, did a fair business and gave satisfaction. The Boston Rivals Concert co., gave a fine entertainment to a large house 21.—**BIJOU** (M. B. Reilly, manager): George A. Henderson's Vaudeville comb. gave a good performance to well-filled houses week ending 21.

CHELSEA.—Academy of Music (James B. Field, manager): The Rents-Santley co. to a small house 21.

FALL RIVER.—Academy of Music (William J. Wiley, manager): Edie Ellier returned 21 and presented The Goodness to Light business. All we want is tank, ship and fire-engine dramas. No more quality if you please, Mr. Wiley; just give us quantity and plenty of it. Fowler and Warrington's co. in The Corsair to a large audience 21. Harvard Quartette 21 in concert to a large house. A Brass Monkey delighted a large audience 21.

FITCHBURG.—Whitney's Opera House (C. H. Dunn, manager): Rents-Santley co. to a crowded house 21. Zeffe T. Berry in repertoire week of 21 to fair houses.

HOLYOKE.—Opera House (Chas. Brothers, managers): Statton's Grand Opera co. to very large business 21. Some of the singers were troubled with colds, and did not sing as well as was expected. Theresa Vaughan was the only one in the co. who was not afflicted with a cold, and she sang and acted well. Hermann delighted a large house 21.

LOWELL.—Opera House (John P. Congrove, manager): Hands Across the Sea duplicated its first success 21, 22, the house being crowded at each performance. Annie Pixley in Room 21 Second Floor 21; S. R. O.; Hermann 21; Zeffe T. Berry 21.—**MUSIC HALL** (A. V. Pratt, proprietor): Lillie Armstrong 21, 22 to fair business. Della Buron repeated her performance of East Lynne at the matinee 21. Georgia Colored Minstrels opened a three nights' engagement 21 to good results.

LYNN.—Proctor's Theatre (A. H. Denton, manager): The Great Metropolis 21, 22 to crowded houses. Fred. Hermann 21 to good business.—**MUSIC HALL** (J. W. Canby, manager): Rents-Santley co. to a packed house 21. Employees of the Thompson-Houston Electric Light co. in a concert to a full house 21.—**MUSEE** (Charles E. Cook, manager): House packed at every performance.—**ITEM:** Business is improving, and the theatres are well patronized.

MILFORD.—Music Hall (H. E. Morgan, manager): Frederic Bryton with an excellent co. in Forgiven 21 to a large and fashionable audience.

NEW BEDFORD.—Opera House (W. W. Cross, manager): Symphonie Concert 21; large house; gross receipts \$1,320. The Cornet 21; Rents-Santley 21; fair houses.—**LIBERTY THEATRE** (W. E. White, manager): Daniel's Specialty co. week of 21.

WORCESTER.—The Music (George H. Batchelder, manager): Robert Macaire was given week ending 21 to fair business. Iolanthe week of 21.—**ITEM:** The new theatre is receiving the finishing touches and will be ready to open in about four weeks. The date set is May 5, and the Shenandoah co. will be the opening attraction.

SALEM.—Mechanics' Hall (Andrews, Noulton and Johnson, managers): Boston Opera Comique co. in Who's Who? to a small house 21; co. good.

SPRINGFIELD.—Gilson's Opera House (W. C. Le Noir, manager): Hermann played to a large audience 21. John Statton's co. in The Gondoliers pleased very large audiences 21, 22.

MICHIGAN.

DETROIT.—Detroit Opera House (C. J. Whitney, manager): The entertainment given by the University Banjo and Glee club, assisted by local talent 21 for the benefit of James Lathrop of the Detroit, was a pronounced artistic and financial success. Mr. Lathrop was called before the curtain during the performance and was made the recipient of a handsome silver set given by his many friends, but responded in a neat speech.—**MINER'S GRAND THEATRE** (C. A. Shaw, manager): Wm. Haworth's Pencil did a good business throughout the week ending 21.—**WHITNEY'S GRAND OPERA HOUSE** (C. H. Garwood, manager): Lost in New York was presented during week ending 21.

BATTLE CREEK.—Hamblin's Opera House (E. R. Smith, manager): Mrs. Janaschek in Nachter to a fair house 21. Gorton's New Orleans Minstrels 21 to a good house. Ida Van Cortland week of 21 to crowded houses.

KALAMAZOO.—Academy of Music (R. A. Bush, manager): Mrs. Janaschek as Lady Macbeth filled the house 21. George C. Staley in A Royal Pass 21 to a fair house.

LANSING.—Opera House (M. J. Buck, manager): Mrs. Janaschek in Lady Macbeth to a large and well-pleased audience 21. Lagardere to good business 21. Bunch of Goodrich week of 21.

JACKSON.—Richard Opera House (James

Green, manager): Kiraly's Lagardere to a large house 21. George C. Staley with an excellent co. presented A Royal Pass 21 to fair business. Deserved much better patronage.

ANN ARBOR.—Opera House (A. J. Sawyer, manager): Lagardere to a good house 21.—**ITEM:** The University of Michigan Glee and Banjo clubs begin their tour April 11, opening at Grand Rapids.

MINNESOTA.

WINONA.—Opera House (Shepherd and Hittler, managers): The Rooney Comedy co. presented Pat's New Wardrobe to a fair house 21.

STILLWATER.—Grand Opera House (E. W. Durston, manager): Cleveland's Consolidated Minstrels to excellent business 21. Pat Rooney co. 21.

MINNEAPOLIS.—Grand Opera House (J. P. Conklin, manager): Paul Kaurer to fine business 21. Joseph Haworth made a decided hit. His impersonation of Paul Kaurer was intensely interesting and thoroughly artistic. Mr. Haworth is a great favorite here and invariably receives a warm welcome. Lizzie Rochelle as Diane de Beaumont sustained her part admirably. Charles Vandenhoff made an excellent Duc de Beaumont. The stage settings were handsome and the costumes fine.—**HARRIS' HENRIETTA AVENUE THEATRE** (G. H. Broadhurst, manager): Cleveland's Minstrels drew to the capacity of the house 21.—**BIJOU OPERA HOUSE** (Jacob Litt, lessee and manager): Pat Rooney and co. in Pat's New Wardrobe to a packed house 21.

ST. PAUL.—Newmarket Theatre (L. N. Scott, manager): The Two Sisters to fair business week ending 21.—**HARRIS' THEATRE** (W. B. Dean, manager): Charles Elin Verner in Shamus O'Brien to moderate business week ending 21.—**OLYMPIA THEATRE** (William Wells, manager): Vandeville entertainment to good business.

MISSISSIPPI.

VICKSBURG.—Opera House (Piazza and Co., managers): Kate Castleton in A Paper Doll to good business 21. Cc. very good.

JACKSON.—Robinson Opera House (Dreyfus and Evans, managers): Primrose and West's Minstrels to a packed house 21. Kate Castleton to a large and appreciative audience 19.

GREENVILLE.—Opera House (J. Alexander, manager): McCabe and Young's Operatic Minstrels to a fair house 21.

MISSOURI.

SPRINGFIELD.—Pekin's Grand Opera House (S. F. Heffernan, manager): Hanlon's Fantasia to good houses 21, 22, 23 and matinee.

MEXICO.—Karrich Opera House (G. D. Ferris, manager): Emerson's Boston Stars to poor business 21. Bad weather. Co. good. Legal Wreck 21.

MARSHALL.—Marshall Opera House (J. W. Bryant, manager): Clara Louise Kellogg Concert co. 21 to a \$350 house.

MAHARAL.—Park Opera House (Walter & Price, managers): Stewart's Pat Men's Club gave an interesting performance 21 to a crowded house. Lillian Lewis presented As in a Looking Glass to a fair house 21.

SEDALIA.—Opera House (H. W. Wood, manager): Hanlon's Fantasia to crowded houses 21, 22. A Bunch of Keys April 5.

ST. JOSEPH.—Tootle's Opera House (L. M. Crawford, manager): Shenandoah drew well during 17-19; Pearl of Pekin to a large audience 21. J. C. Stewart's Pat Men's Club 21, 22 supported topheavy houses. Marie Wainwright, supported by a competent company, opened 21 in Twelfth Night to a good house.

NEBRASKA.

OMAHA.—Opera House (Brod and Haines, managers): Shenandoah drew large and enthusiastic houses 21, 22. Hallen and Hart to good business 21.—**GRAND OPERA HOUSE** (Crawford and McReynolds, managers): California Opera co. to small business week of 21.

LINCOLN.—Parker's Opera House (Crawford and McReynolds, managers): Shenandoah 21, 22 had good houses, and will have better when they come again.—**ITEM:** Eleanor Tyndale, who takes the part of Mrs. General Haverill in Shenandoah, has many friends and relatives in this city who are deeply interested in her professional career and are proud of the success which she has made in this line co.

FREMONT.—Love Opera House (Robert McReynolds, manager): Said Pasha to a large audience 21.—**ITEM:** Ida Miller, one of the principals in Said Pasha, formerly resided here and had a pleasant reunion with friends.

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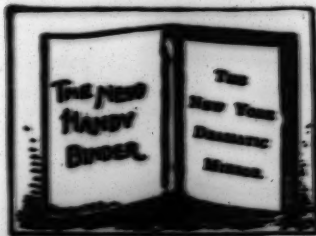
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